DOCUMENT RESUME

ED 148 665 SO 010 526

AUTHOR Lipman, Matthew; And Others
TITLE Ethical Inquiry: Instruction Manual to Accompany "Lisa."
INSTITUTION Montclair State Coll., Upper Montclair, N.J. Inst. for the Advancement of Philosophy for Children.
PUB DATE 77
NOTE 463p.; For a related document, see ED 137 215

EDRS PRICE MF-$0.83 HC-$24.77 Plus Postage.
DESCRIPTORS *Abstract Reasoning; Childhood Attitudes; Curriculum Guides; Educational Resources; Elementary Secondary Education; *Ethical Instruction; Ethics; Grade 7; Grade 8; Grade 9; *Inquiry Training; Instructional Materials; Junior High Schools; Lesson Plans; *Logic; Logical Thinking; *Moral Development; Moral Issues; *Philosophy; Productive Thinking; Social Problems; Teaching Guides

ABSTRACT

This instructional manual is designed to accompany "Lisa," a philosophy reader for 7th, 8th, and 9th grade students (ED 137 215). The aim of the course is to encourage children to consider and reflect upon their moral values. Concerned with ethics, "Lisa" is an attempt to understand moral conduct. Emphasis is on having the students learn to think as clearly and logically as possible, show the relevance of such thinking to the problems that confront them, and think in ways which search out fresh alternatives and which open new options. Some of the major philosophical themes in the course include truth, fairness, consistency, free will, naturalness, change and growth, and standards and rules. The manual is divided into 15 chapters, each beginning with "Teaching Ideas." Each idea is then used as the basis for exercises, discussion plans, and activities. The manual includes an index which identifies discussion plans and activities on a given subject. A philosophical content chart is also included, which shows "Lisa" as a follow-up to a study of "Harry Stottlemeier's Discovery." (Author/SH)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED148665

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Matthew Lipman

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

ETHICAL INQUIRY:

Instructional Manual to Accompany

Lisa

Matthew Lipman
Ann Margaret Sharp
Frederick S. Oscanyan

Published by
Institute for the
Advancement of
Philosophy for Children
Montclair State College
Upper Montclair, N.J. 07043

SO 010 526

Copyright © 1977
by
Matthew Lipman, Ann Margaret Sharp and Frederick S. Oscanyan

Designed, typeset and printed by Universal Diversified Services, Inc.
W. Caldwell, N.J. 07006
Printed in the United States of America

Curriculum Exercise Contributors

The individuals listed below have contributed exercises to this Instructional Manual. Each exercise is identified by the code for its author, and the copyright© for each exercise is in the name of its author.

Chief Curriculum Contributor **Miriam Minkowitz**

	Code
Stephen Brown	B
Stephen Johnson	SJ
Thomas M. Jones and George Gregory	JG
Beverly Lewis	L
Matthew Lipman	ML
Susan McDonald	Mc
Miriam Minkowitz	M
Frederick S. Oscanyan	O
Marilyn Richmond and Sheldon Richmond	R
Ann Margaret Sharp	S
Lynn Weldon	W

INDEX BY SUBJECT

The following page numbers in bold face refer to DISCUSSION PLANS. The remaining numbers refer to ACTIVITIES.

Accidents 102
Action and Belief *(see Thinking and Doing)*
Adjustment to change 446
Ambiguity 101, 102, 198, 305, 305
Anger and Helplessness 332
Animals 20, 21, 22, 19, 23
Answering 361, 450
Arguments *(see Beliefs, Justification of)*
Appearances 426
Arrangements of Syllogisms 46, 170, 171-172, 242, 338
Art, What is 248, 250, 251, 251
Asking for Help 219
Assumptions, Hidden 425
Beliefs, Implications of 142, 147, 449
Beliefs, Justifications of 177-178, 283-284, 296-297, 390, 444, 447, 450
Beliefs, Proofs of *(see Beliefs, Justifications of)*
Boy-Girl Relationships 389
Card Trick 132
Caring 316, 371, 372
Cause and Effect (Causation) 200
Change-Progress 137, 138, 139, 281, 282
Children's Rights 25, 83
Clothes 82
Competition 128, 349
Comprehensiveness (Wholeness) 36, 39
Conditionals *(see Hypothetical Reasoning)*
Consequences, Intentional and Unintentional 40
Consistency, Principles of 56, 57, 58, 58, 60(2), 61
Context, Awareness of 37, 38(2) 53, 55
Contradiction 162
Conversion 155, 156
Criticism, Taking 358
Cultural Differences 35, 311
Death, Reactions to 52, 53, 54, 257, 258, 258, 259, 313
Dependency 331
Description *(see Explanation and Description)*
Determinism and Free Will 65, 66, 67, 68, 204
Differences *(see Similarities and Differences)*
Discovery 451
Doing and Becoming 247, 248
Drawing Conclusions From Statements *(see Syllogisms)*
"Eating One's Words" 257
Environmental Pollution 175, 176
Esteeming and Estimating 397
Explanation and Description 200, 456
Expressions, Age Group 197
Expressions, Idiomatic 287
Fairness 83, 84, 85, 86, 92, 95, 115(2), 254, 382, 385, 386, 387, 388
Fatigue 227
Family 122
Feelings 107, 113
Fiction and Truth 338
Fighting 69, 70
Fire 174 (2)
Food 120
Forbidden Things 275, 276
Free Will *(see Determinism and Free Will)*
Friendship 381, 382, 388
Future, The 181, 182, 183-184
Gifts 418, 419, 422
Grading 351
Grandparents 109
Growing Old 311
Growing Up *(see Maturing)*
Habits 140, 277
Harmful and Non-Harmful Acts 270(2)
History 124
"Holding Off the Truth" 257
Hypothetical Reasoning (conditionals) 31-32, 41, 443 (2)
Identity *(see Personal Identity)*
Immortality 446
Inconsiderateness *(see Thoughtlessness)*
Individuality *(see Personal Identity)*
Inferiority, Feelings of 372, 373
Intentions 218, 396
Irrationality 267
Laws of Thought *(see Consistency, Principles of)*
Learning and Practice 286

Love **382**, 383-384, 388
Lying *(see Truth-Telling and Lying)*
Manners 317 (2), 318
Mating and Separating 110
Maturing 79, **186**
Means and Ends 362-363
Mental Acts *(see Styles of Thought and Mental Acts)*
Money 410, **412**
Moral, What is 345, **346, 399,** 414, 422
Moral Education **272, 273**
Moral Practice . . . 92, 93, 254, 255, 280, 309 (3), 310, 345, 349, 372, 390, 392, 415, 421 (2), 442
Myths 126
Names 123
Natural, What is .... 113, **115 (2)**, 188
Negative Views 311
Nicknames 48
Nouns 198
Obligations *(see Rights and Obligations)*
Obversion 307
Occupations 247
Pain 377
Parts and Wholes **253, 357**
Past, One's Personal . . . 179, **180**, 180, 182, 183-184, 257, 445
Perfect, What is 253
Personal Identity 76, 81, 104-107, 182, **204**, 344, 347, 349
Play and Games 127
Precious Things **49**, 50, 51
Preventability 286
Privacy, The Right To 230
Problems **279, 287**
Privileges *(see Rights, Privileges and Obligations)*
Procedures (Moral) 87
Progress *(see Change and Progress)*
Prohibitions *(see Forbidden Things)*
Punishment 411
Questioning 209, 342, 392
Reality **461, 462-463**
Reasoning, What is 217, **218-219**, 219
Reasons, What Are 452
Reciprocity 408, **409**, 417
Relations, Logical 163
Reversing Sentences *(see Conversion)*
Right, What Is 86, 87, 92, 93, 253, 254
Rights, Privileges and Obligations **385**, 386
Risk-Taking 336
Rituals **52, 186**
Role-Playing 75, 89, 219, 230-231, 247, 360, 410, 413, 449, 462-463
Rooms 246
Rumors 298
Rules **129-130, 324**
School Policies and Rules 144, 146
Sequences, Logical 278
Self-Respect and Pride 444
Similarities and Differences **88**, 89, 103, 460
Situations, Sensitivity to *(see Context, Awareness of)*
Smoking 267, **268**
Standardization 159, **221**
Standards and Taste . . 319, **319, 320**, 321, **321, 322**, 323, 325, **397**
Strengths, Personal 374, **375**
Styles of Thought and Mental Acts . . . 455, 457, 458, 460
Subjects 198
Suspicions **190, 191**
Syllogisms 152, 171-173, 177-178, 222, **222**, 236, 237, 239, 240 (2), 241, 242 (2), 243, 244, 296-297, 338, 339, 340, 448
Symbolic Expressions 111
Synonyms 141
Talking 121
Taste *(see Standards and Taste)*
Temporal Things 112
Thinking and Doing 147
Thinking for Oneself **453**, 454
Thoughtlessness and Inconsiderateness 370
Trustworthiness 400
Truth, What Is . . 209, 294, 361, 428, 429 (2), 430, 431, 432, 433, 457
Truth, Intentions and Consequences **400, 401**
Truth-Telling and Lying 206, 211, **394-395**
Turning Sentences Around *(see Conversion)*
Validity *(see Syllogisms)*
Value Connections 28, 30
Values 29, **29**, 30, **33**, 271, **272**, 301, **314, 334, 345, 346**
Voluntary Actions *(see Determinism and Free Will)*
Wholeness *(see Comprehensiveness)*
Worry 280

INTRODUCTION

Presumably you are a teacher in the 7th, 8th or 9th grade about to begin teaching *Lisa* to your students. You've already read *Harry Stottlemeier's Discovery* along with the *Accompanying Manual*, and you are now participating in a teacher-training workshop designed to prepare you to teach *Lisa*. At this point, it would certainly be a good idea for you, if you haven't already done so, to review the Introduction to the *Manual to Accompany Harry Stottlemeier's Discovery*. It offers a useful overview of what it means to encourage children to think philosophically. What it says about philosophy for children is as applicable to *Lisa* as it is to *Harry Stottlemeier's Discovery*.

We have called this manual **Ethical Inquiry,** because the aim of this course is to encourage children to consider and reflect upon their moral values. *Lisa* is concerned with a more specialized portion of philosophy, one which is generally called *ethics*. Ethics is that branch of philosophy which attempts to understand moral conduct. It represents objective and dispassionate inquiry into moral problems and moral situations. Its aim is never to indoctrinate, but rather to help people more clearly understand what their moral options are and how those options can be critically assessed.

Ethical inquiry should not be equated with "values clarification," "decision-making" or the moral dilemma-stage theory programs. Although it is true that these programs call attention to activities with which moral inquiry is concerned, it is a grave mistake to reduce ethical inquiry to any one of these activities. It is true that children should be aided in the understanding of their wants, needs and desires; but this is not the whole of moral education. It is true that children should be helped by giving them practice in dealing with possible moral problems, but this is not the heart of moral education. Further, to reduce moral education to decision-making is rather like saying that farming can be equated with harvesting, when in fact the primary concern of the farmer is with plowing, cultivating the soil, watering and a myriad of other activities in preparation for the harvest, activities without which there would be no harvest. A sound moral education minimally involves helping children understand: what criteria are and how they function; the significance of assumptions; the process of reasoning; the giving of good reasons; the moral character of situations; the relative importance of and proportion between parts and wholes; the opinions of other people; the interests of the community in which one finds oneself; the need to take all relevant factors into account; the need to weigh consequences; the importance of neither overestimating or underestimating the role of the self in the context of a moral situation; the importance of sizing up other people's and one's own intentions; the anticipation of possible harm as the result of one's action, both to others and to oneself and the fundamental importance of preventing moral crises before they occur.

These are some of the things which comprise a sound moral education. Apparently, there is no short course that can develop all of these characteristics in a child, any more than a farmer can find short cuts in growing corn. The process of preparation is a time-consuming one, one that requires continuity from year to year, and re-enforcement each year of what had been learned the year before. It requires an able teacher, dialogue with a teacher and with a community of students who are committed to the inquiry itself. In this sense, *Lisa* is certainly not the totality of a moral education program - it is simply one installment, although a fairly concentrated one, in the much lengthier process of philosophical inquiry which should begin in early childhood and continue throughout one's life.

Moral inquiry is unending. There is no final wisdom as to "what is right once and for all," although there can be a gradually growing awareness of the complexity of moral situations and of the relative usefulness of alternative methods to solving moral problems. We live in a world that is constantly changing, a world which requires that we have the ability to adapt to new situations and at the same time that we sacrifice as little as possible of cherished traditional values.

As you read *Lisa*, together with this *Manual*, you will come to see how the aims of ethical inquiry are embodied in the program and exemplified in the activities and the discussion plans in each chapter. While philosophy concerns itself with many things, there are three things about which philosophy is most insistant:

1. We must learn to think as clearly and logically as possible;
2. We must show the relevance of such thinking to the problems that confront us;
3. We must think in ways which search out fresh alternatives and which open new options.

Applying these dicta to the moral education of children, it is evident that children must learn how to think (and to think about thinking) as clearly, logically and effectively as possible; this is one of the chief aims of *Harry Stottlemeier's Discovery.* Then they must learn to identify and think about moral issues, such reflection being ethical inquiry proper. The aim of ethical inquiry is not to teach children certain particular values; it is rather an open-ended, sustained consideration of the values, standards and practices by which we live, discussed openly and publicly so as to take all points of view and all facts into account. It is the assumption of ethical inquiry that such discussion and reflection, taking place in an atmosphere of mutual trust, confidence, and impartiality, can do more to foster moral responsibility and moral intelligence in children than any system which merely acquaints them with "the rules" and then insists that they "do their duty."

This should explain to you why *Lisa* opens with advice to the reader to have first read *Harry Stottlemeier's Discovery.* If a person is to think clearly and logically about moral issues, that person must understand the principles and practices that are involved in good reasoning. The logic in *Lisa* presupposes familiarity with the sequence of logical ideas introduced in *Harry.* Moreover, a number of the philosophical themes which are merely hinted at or lightly touched upon in *Harry* are brought back in *Lisa* for a more extended treatment. There is a continuity between the program for grades 5-6 and the program for the older children which cannot be overlooked. Even if you only introduce your students to *Harry* by means of a review of the philosophical and logical content, you should keep it clearly in your own mind that *Harry Stottlemeier's Discovery* is the foundation of the junior high program in philosophy for children. This is why you study it in your training program - just as teachers of the fifth and sixth grade, for greater depth, are introduced to *Lisa.*

Perhaps if we present to you diagrammatically the sorts of issues that are discussed in *Harry* and *Lisa*, as well as the sequence in which they are presented, you will be able to grasp more fully what the overall program involves.

	CHP.	FORMAL LOGIC CONTENT		PHILOSOPHICAL CONTENT	CHP.
HARRY	1	Reversing Sentences		A paradigm of discovery; Thinking about Thinking	1
	2		Standardization	The application of logic to life situations	2
	3			The preciousness of thoughts; Logic and fantasy	3
	4			The reality of thoughts	4
	5			The purpose of education; Thinking for oneself	5
	6			Alternative views of the mind	6
	7	Relations		Degree and kind; Culture	7
	8		Syllogisms	Styles of thinking; What is good?	8
	9			Giving reasons; Children's rights	9
	10			Rules and generalizations	10
	11			The contents of consciousness	11
	12	Contradiction		The preciousness of persons	12
	13			Presuppositions; The many ways of thinking	13
	14	Syllogisms		Art and life; Using people as things	14
	15			Description and explanation; Causes and reasons	15
	16	Hypothetical Syllogisms		The nature of hypotheses	16
	17			Perspectives; The objectivity of knowledge	17
LISA	1	Consistency	Hypothetical Syllogisms	Animal rights; Reasoning about values	1
	2		Laws of Thought	Precious things; Determinism	2
	3			Right and fair	3
	4			Individuality; Natural vs. fair; Growth	4
	5	Arrangements of Syllogisms		Conversation; Games; Student's rights	5
	6			Past and future; Becoming an adult	6
	7			Description and explanation; Free will; Truth	7
	8			Perfect and right; Death	8
	9		Justifying Beliefs	Harmless acts; Habits; Progress	9
	10			Consoling and caring; Standards and rules	10
	11			Resentment; Questioning; Grading	11
	12			Approaches to truth; Strengths and weaknesses	12
	13			Friendship and love; Lying	13
	14			Exchanging and gift-giving; Three theories of truth	14
	15			Physical punishment; Thinking and thinking for oneself	15

As you read *Lisa*, you may find yourself puzzled by some of the concepts which appear throughout the book. For example, Lisa and her friend will use the notion of "right" on a great many different occasions, but their usage may not seem to you consistent with the way the concept of "right" plays a role in discussions among adults. Or if you have some background in philosophy, you may be troubled by what you take to be a difference between the notion of "right" as it appears in *Lisa* and your impression of the way in which the same concept is treated in moral philosophy. Instead of trying to reconcile the children's use of this term with ordinary adult usage or with philosophical usage, it would be helpful if you would try to understand the use of terms like "right" in this novel as consonant with the meanings intimated by the language of children themselves. In other words, one of our aims is to express the philosophical thought of children as it is suggested by the language they use, and in the contexts in which *they* use it, but clarified and organized in a more sophisticated way than any individual child would be likely to succeed in doing on his own. All terms of ethical theory (for example, "right," "fair," "just,", etc.) are "value-laden", that is to say, they are permeated with the values derived from the approach of the person using those terms. When adults use terms, they carry with them adult values; likewise, if the ethical thinking of children is to be portrayed with integrity, then the terms they use have to be presented as imbued with children's values. We must ask ourselves, how do children conceive of fairness, or rightness, or goodness, and we must pay particular attention to how they employ these terms, and the contexts in which they employ them. It is true that children seldom *define* their terms, but they intimate their meanings none the less, and a careful listener can piece together the implied value perspectives, in the process of trying to understand the philosophical underpinnings of children's ideas.

We have tried to help you focus on the more substantial and more philosophical themes in the manual by introducing each chapter with a list of *Leading Ideas*. Remember that this list is not exhaustive: each chapter touches on many additional themes, although less directly, and students may very well have questions about such topics. On the other hand, you should not feel duty-bound to deal with each and every leading idea we have cited — no need to be so didactic! Try asking the children first what interested *them* in the chapter; you'll find that they identify a number of themes that are included in our list of leading ideas. But if you still feel there are areas that remain to be dealt with, by all means bring them up yourself if you think the students will be responsive to them.

As you move from chapter to chapter, you will find that certain themes recur and recur, so as to form continuous strands that run through the manual. Other themes are dealt with only once, but at the moment they are discussed in the classroom, they may be as relevant — and even as gripping — to your students as any of the topics which we have dealt with at greater length.

Some of these major themes — like truth, or fairness, or consistency — are discussed repeatedly in *Lisa*, but never conclusively. And this is as it should be. You are trying to give your students a sense of the breadth and complexity of philosophical ideas, all at the same time that you're attempting to help them understand and appreciate such ideas.

One bit of evidence that you are being successful in the teaching of philosophical inquiry is that students will begin to read more slowly; they will begin to pore over each line with more and more care; they will pay more and more attention to what they and their classmates are saying; they will give more attention to what you say and to their own thoughts and feelings. This heightened attentiveness on the part of the students will have its counterpart in your more careful scrutiny of what they write and in your more careful consideration of what they say because you will be better attuned to the philosophical possibilities of what they write and say. Your capacity for listening will increase and you will begin to hear how they use their terms and the contexts in which they use them without unconsciously imposing your adult interpretations on their terms.

There are some major philosophical themes that run throughout *Lisa*. In the remainder of the Introduction, we identify some of these recurrent strands of philosophical thought and attempt to offer some guiding comments which may be helpful to you in treating these themes as they come up in your classroom.

I. The Relation of Logic to Ethics.

Moral education can be a very risky venture. The dangers that ordinarily accrue to the taking of extreme positions are here magnified many times. Different people see morality differently. There are those for whom moral conduct is not a matter of thoughtfulness or reflection at all: they see it as a matter of conscience or duty or love. On the other hand, there are those who adopt logic with a vengeance, and seek to make all moral decisions into a mere matter of deducing conclusions from premises. A teacher who adopts the first position, that moral education is a matter of conscience, duty or love, will find that she has little to *educate* with - she can only indoctrinate, offer examples, or preach. Of these various stances, only modelling - offering examples - is a legitimate part of education, since to educate is to help children by equipping them with the procedures that will enable them most effectively to explore and understand the subject-matter under discussion, to the end that they can think for themselves about the issues which that subject presupposes. Those who indoctrinate are not really interested in open, public discussion or in helping children discover their own answers; those who indoctrinate already know the answers and they want children to believe as they do.

The teacher who attempts to solve ethical problems by means of logical demonstration may have some plausibility, for it will be found that all such problems have some aspects which yield to logical analysis. Unfortunately, these logical aspects are far from being the whole of most moral problems. Logical demonstrations, consequently, deal effectively with certain aspects of the matter but leave the remainder untouched. We would certainly not want to deny that logic has value for ethical inquiry; but one cannot read *Lisa* carefully without recognizing that sense of despondency which the children have throughout the book as they realize that logic in and of itself is not enough when doing moral inquiry.

Then, you might ask, why is there so much logic in the book? Do I and my students have to go through the process of mastering it just to find out that it is useless? The fact is that discussions in ethics, as much as any other discussions, must be careful, scrupulous, rigorous and disciplined. Those who wish to state a case must marshal their argument in an efficient and coherent fashion. They must demonstrate clear understanding of their assumptions and a clear understanding of how to move logically from those assumptions to their conclusions. There is no discipline, other than logic, which can teach people how to do these things effectively. Just because logic will not give you the ethical solution you seek does not mean that you can dispense with it altogether. It remains one of the most powerful tools in the hands of those who would like reason to prevail among human beings and who would like to see the establishment of a rational society. If we had no logic, such goals would not be meaningful.

II. Consistency.

Throughout both novels, but particularly in the first several chapters of *Lisa*, there is an emphasis upon consistency as a basic criterion of all reasoning. Consistency is generally considered a fundamental characteristic of all discourse and communication. Even those who wish to write disparagingly of consistency find themselves constrained to presuppose it in their writing.

As important as consistency is, you will note that the children in *Lisa* before long begin to recognize its complexity. For example, they condone Mark's behavior when he tells the truth about his sister's whereabouts, although shortly before he had answered the same question in a very misleading way. The children perceive that in one situation an honest answer was called for, whereas in the other, an honest answer would have been inappropriate since it would have resulted in possible harm to his sister. The question then arises whether Mark has in fact been guilty of inconsistency. We would suggest that he has been no more inconsistent than a doctor who decides that one case warrants an operation and the other doesn't. The question is: what does the doctor take into account when he makes these different decisions? In both cases, he holds himself scrupulously to the notion of correct medical procedure. If an operation is indicated in one case but not in the other, the doctor realizes that this is no cause for alarm at all and that he has in no way violated proper medical practice in coming to these two opposed recommendations. Likewise, the children in the episode with Mark and Maria are not disturbed that when they have taken everything into account, including the motives of the people who want to know about Maria's whereabouts and the consequences which both honest and dishonest answers would bring about, that Mark acted in the way he did. They have confidence in their procedures, which are the procedures of ethical inquiry.

The procedures of ethical inquiry should not be confused with what some people think of as absolute moral principles, *e.g.*, one should always do what would be appropriate for all people to do in similar circumstances, or that one should always seek in one's conduct the greatest happiness for the greatest number. These "principles" can function as useful generalizations from past experience; as such, they can be helpful as possible guides to future conduct.But they are not unfailingly reliable. What the children in *Harry* and *Lisa* exemplify is a commitment to the search for ethical understanding. They do not seem to exhibit a conscious allegiance to such notions as duty or love or justice, although they may behave dutifully, lovingly and justly. What guides them in their quest is not a set of ideal values but a commitment to the procedures of ethical inquiry.

Your role as a classroom teacher is to help your own students understand more clearly what this commitment involves and what ethical inquiry involves. Further, to the extent that you can encourage them to practice this inquiry in their everyday life, you successfully achieve the main aim of the program. For a fuller discussion of the procedures and practices of ethical inquiry, we suggest that you carefully study Chapter 8 of *Philosophy in the Classroom*.

Children are very ready to recognize that special cases require special solutions. They will insist vehemently that teachers should treat all students alike and yet, if a child with a disability is part of the class and therefore gets different treatment, they can understand and accept it, because the different treatment is justified by the differences in the children's situations. This obviously requires that children possess the capacity to perceive similarities and differences. If the child's disability is not perceived, then the teacher's actions appear unfair. Thus, another objective of this course is to help children read situations accurately so that they are aware of relevant similarities and differences. One of the objectives of a moral education program is to help children perceive situations accurately and to make sound moral judgments. For example, if a teacher were to ask the children in her class if cruelty is wrong, they would all possibly agree. But this doesn't mean much. However, if they were presented with a situation in which one student was punished and claimed that he was being treated cruelly, the question would then be whether one could determine whether what happened to the child was in fact an instance of cruelty. Logic would help us to see

All cruelty is wrong.
This is a case of cruelty.

Therefore, this case is wrong.

We may all accept the first premise just as we may accept the premise that all love is good, all justice is good, etc. But the real heart of ethics is in trying to determine the factual second premise. Was this *in fact* an instance of cruelty? If so, it was wrong. But, in fact, was it? And here only sensitivity in our judgment - only the ability to perceive and read the situation in all of its complexity can help us. You need the syllogism to get from the particular judgment to the conclusion, but the syllogism is only a tool. Without the ability to read the situation, you have nothing. The heart of the issue is in the *perception* of that second premise. And this perception takes time to develop. The novel aims to help, the dialogue with one's classmates help, the role of the teacher in encouraging children to master the procedures of ethical inquiry helps and attention to the everyday practice of the children in their school situation helps.

III. The Right and the Fair.

Earlier in this Introduction, we observed that our treatment of such notions as right and fair were rooted in what was intimated by children's everyday language. In the case of fairness, children's usage does not seem very dissimilar from adult usage. When Lisa and her friends talk about what is fair, they seem to mean that people in similar situations should be treated similarly, and to the extent that the situation is different, to that extent their treatment should be different. Thus there are times when it is quite relevant to ask "what if everyone were to act that way?" Such a question assumes a basic similarity among people and their situations. If this assumption holds, then it is quite appropriate to raise the key questions of fairness: "What if everyone were to act that way?" and "What if everyone were to be treated that way?"

But as Lisa very early points out, not all situations are such that their similarity can be presupposed. There are matters of one's personal life or life-style in which we assume that we are free to express our individuality as we please. In these matters, what we do neither harms nor places an obligation upon others, and what others do neither harms nor places an obligation upon us. In matters of life-style, it is our own decision whether we want to be conformists or non-conformists. What criteria guide us in the making of such judgments? If it is not fairness, what can it be? The term that Lisa and her friends make use of is the term "right." They apply it very broadly so that it often encompasses non-moral usages, as well as moral ones: a dress is not "right" for Lisa and Marty maintains that he alone can decide the "right" girl for him. "Right" is being used here to mean compatible with one's life-style. What is right is what fits harmoniously into the totality of one's existence. Lisa raises the question: "What is right *for me*?" not merely "what is right?" just as the children in the novel will raise the question, "What is the difference between thinking and thinking *for oneself*?" The children in *Lisa* do not take for granted that thinking for oneself is identical with thinking. Likewise, they do not take for granted that what is right is identical with what is fair.[1]

IV. Perfect and Right.

When Lisa and her friends use the word "perfect", they assume an understanding of the way they employ the word "right." An individual act is right when it fits harmoniously into a person's life-style, *i.e.,* that area of our lives with regard to which we are free to make our own decisions without being concerned as to whether or not they are fair to others. A situation in which *everything* were right would be perfect. Children don't often use words like wholeness, gestalt, completeness, fulfillment, totality and other similar adult phrases which imply the desirability of unifying the various strands of one's experience into a seamless whole. The fact that children lack the varied vocabulary of adults does not mean that they are insensitive to the many ways in which experience can fall short of harmony and completeness.

Children can be acutely aware of the shortcomings of a picnic or the shortcomings of a birthday party, and might say, "it's just not right," or some other expression meaning that in some respect it fell short of completeness. Many children are disturbed by the fragmentation in their lives. Thus one of the aims of the program is to help children see connections between various parts of their lives, and to find ways of bringing these strands into harmony. Lisa's father points this out when he says, "sometimes when we can't find the right connections, we have to make them."

---

[1] If you are curious as to the philosophical thinking to which the usage of Lisa and her friends corresponds (although not utilizing the same terminology), we would suggest you consult John Stuart Mill's *On Liberty* in which a very sharp distinction is drawn between those obligations we have to society as opposed to the freedom we have in our own personal lives to judge what is right for ourselves. A more difficult but still relevant and useful source would be *The Ground and Nature of the Right* by C.I. Lewis. Also, for a more general approach to the theory of ethical inquiry, we suggest John Dewey's *Theory of the Moral Life.* (For further on the distinction between right and fair as it relates to harm in *Lisa,* see Chapter 4, Leading Idea 12 of this *Manual.*)

V. Free Will and Determinism.

The topic of free will versus determinism is probably one that seldom arises in the ordinary experience of elementary school children. However, as they approach adolescence and are increasingly concerned with the development of their own individuality, the question of just how free and just how determined they are begins to manifest itself in their concern over just what is in their power and what is not. This distinction can have far-reaching consequences for one's ethical outlook. That which is not in my power, I cannot change and I bear no responsibility for. It is especially beyond my power to affect it if it is completely determined. On the other hand, that which is within my power, I *am* responsible for. I can modify it, alter it, change it - but then I must accept whatever credit or blame that may accrue as a result of what I have done. We often say to children "don't cry over spilt milk," meaning that it is not in their power to change the past. What's done is done, so accept it and work from here. Gradually the child begins to realize that there is a world that goes on around him and independently of him, a world in which things happen that are beyond his or anyone's power to change. On the other hand, he also begins to realize that there are things within his power to affect and it is here that the conception of "right" plays an important role. Children become concerned with the question of what behavior is right for them. Just as they are becoming aware that some actions are right, they are becoming aware that some actions of theirs are *voluntary* and that there are at least some aspects of their lives in which they are free of external coercion. This is as yet a very crude notion of freedom for the adolescent and has a long way to develop. Freedom at this time is "where I am free from external control." Only gradually will the children begin to develop a more sophisticated notion of freedom in which their freedom resides not merely in that area which is out of the reach of others, but in their use of their powers to affect the lives of others in a way that would be creative and liberating for all.

In teaching this program, one of your goals should be to help children move from this very crude notion of freedom that begins to dawn on them in early adolescence to a more enlightened conception which includes not only their own autonomy but deliberation with others as well. One does not help children achieve this by telling them about it. Rather, one must involve them in a process which of its very nature moves them from one conception of freedom to another.

The methodology of doing philosophy is such a process. You will be able to observe the transition simply by watching the growth of dialogue in the classroom. It is normal to expect in the beginning that the students will participate as individuals, each wanting to speak his or her idea and probably doing very little listening. As they see it, they are exercising their freedom, their right to say what they think. Their focus in all likelihood is on what they say. As the course proceeds, they should begin to shift the focus from themselves and their ideas to building cooperatively on the ideas of all the members of the classroom.

This is an observable change that you can even measure. But the more important changes will be invisible. Development of greater tolerance, clarity in one's thinking, development of heightened attention and keener perception, better organization of one's values and ideas, greater sensitivity to meanings of personal experiences and the world around one, a sense of the preciousness of other people, an understanding of social institutions and how they operate - all of these deepenings occur sometimes with very little measurable indications. You'll know it's happening by the *quality* of the dialogue, the *quality* of the maturity that is beginning to manifest itself, rather than by directly measurable signs.

VI. Natural.

Another theme that runs throughout *Lisa* is the theme that is expressed in the question of "what is natural?" On the one hand, young adolescents are becoming very keenly aware of convention, of the pressures to conform to etiquette, to social disciplines of one form or another. On the other hand, they are becoming aware of their own biological drives and needs which at times come to be very much in conflict with convention. The growth of the self is associated with the Romantic aura in which one persuades oneself that to be true to oneself, one must be natural, whereas to assent to convention or custom or tradition, is to yield to artifice and inauthenticity. Thus 'the natural" becomes a touchstone in a period of very great turmoil. Children who are not yet sure of the precise role they would like to play in life are experimenting by playing many roles and trying out many different possible forms of behavior. They dream of different occupations, different lives, to the point where they are no longer sure who they are, and as a result one of the major preoccupations of the adolescent is with the question of his own sincerity. "Who is the real me? Am I being true to myself? What is natural for me to do?" become the important questions in one's life.

On the one hand, we appeal to the natural as that which is healthy and sound. (Millie for example, is very concerned that what her grandmother is doing is not natural.) On the other hand, what is natural is suspect to the adolescent. Our natural drives, natural appetites, are things we might become frightened of and we start thinking about the need for control, maybe even suppression. In this sense, the natural in oneself is identified as something frightening. Either way, the natural becomes a focus of adolescent concern. It is for this reason that the theme runs through *Lisa*. One of the aims of the program is to encourage children to consider the natural in a way that creates enough of a distance so that the child is enabled to discuss and probe the issue in an objective, rational and communal fashion.

VII. Change and Growth.

One of the things you can alert your students to is the question of whether characters in both *Harry* and *Lisa* give evidence of growth. Certainly they change, but mere change is not growth. The weather changes every day or every week but one could hardly say that the weather exhibits any kind of progress or improvement. Seasons change, but they do not grow. Growth is *cumulative*. There is *progressive enlargement*. Even the snowball rolling down the hill grows. But it only grows quantitatively - not qualitatively. It grows mechanically and not organically. Growth in a human being would involve maturation, ripening, deepening of understanding, greater richness of modes of experiencing the world. In the cases of Millie, Harry and Lisa, growth is very marked. What about some of the other characters? What about Fran and Mark? What about Mr. Stottlemeier or Mrs. Terry? What about Mr. Partridge? Or Mr. Spence? (Obviously, growth is not limited just to children.)

Your students however, may point out that growth need not be an unmixed blessing - there can be growth of pollution, there can be growth of crime and there can be growth of many other things that we consider very bad. To this you can reply that as they themselves mature, their capacity of judgment improves, and they can more and more readily distinguish an improvement from a mere increase. You can ask your students questions designed to help them see the difference between something that is merely bigger and something that is better. Is a higher-paying job necessarily a better job? Is a bigger house necessarily a better house? Is a bigger country necessarily a better country? Are you happier going ten miles an hour or five miles an hour? Is it better to swallow a drop of poison or a gallon of poison? As your students develop clearer perceptions of what is involved in ethical inquiry, they will be better able to deal with questions of this sort and they will be able to see that, while growth is a powerful concept and very valuable for many purposes, it itself, like any other individual concept, cannot be accepted uncritically.

VIII. Truth.

From its very beginning, philosophy has been depicted as a quest or a search. Philosophers have pictured themselves as seekers of wisdom or as lovers of wisdom - but always as undogmatic, especially when it comes to the question of the nature of truth. Philosophers are particularly puzzled by the problem of truth, because even if they were to come up with a theory of truth, they are not quite sure by what means they could tell if it were true. To use their own theory and their own criteria would seem to be circular. This does not mean that philosophers do not believe in truth. It merely means that they find the notion a very perplexing one, and will sometimes seek to substitute for the word "truth" phrases that appear to them more manageable, such as "warranted assertion", "reliable statement", "verifiable description" and so on. Even philosophers for whom truth has become an unattainable ideal may continue to find it a useful notion, just as mariners who know they will never reach the North Star continue to guide themselves by it in their navigation.

Likewise, the problem of truth haunts the children in *Harry* and *Lisa*. In the very first chapter of *Harry*, they find themselves enmeshed in the problem because Harry proclaims that "if you take a true sentence and turn it around, it becomes false." Even if we gently correct Harry on this point and argue that *in most cases*, turning a sentence that begins with "all" around will cause it to become false, for there are certain exceptional cases where it remains true, we can do so only by ourselves assuming that there are such things as truth and falsity.

Although the urgency of the issue subsides in the succeeding chapters of *Harry*, the problem surfaces again in the latter portion of *Lisa*. But now, the matter has become far more pointed and urgent. The children realize that their entire enterprise is now hanging precariously in the balance. The procedures of inference which they have discovered work with false sentences as well as with true ones. (Indeed, from a false sentence it is apparent that *anything* can be inferred.) Thus, logic by itself is empty. It needs to be supplemented by criteria for distinguishing truth from falsity. Hence, in the last five chapters of *Lisa*, the children turn their attention to the problem of truth.

You should not expect that the problem of truth will be solved in those last five chapters. But the children do come up with a number of approaches to the problem of truth, and these are gradually refined into several more explicit theories of truth. At the end of the book it remains uncertain whether any, all, or perhaps none of these theories can claim the title of being the true theory of truth. The children offer them to one another as plausible candidates, and your students can reflect upon these theories to determine their plausibility for themselves.

IX. Caring.

Caring is more of an implicit rather than explicit theme that runs through *Harry* and *Lisa*. The children exhibit it more than they talk about it. The theme of caring can be traced on a number of levels in both novels. On one level, it reveals itself in the continuity of dialogue in which the children continually discuss issues of mutual importance while retaining respect for one another's points of view. This is not typical of people who are uncaring. As the children discover one another's perspectives and share in one another's experiences, they come to care about one another's values and to appreciate each other's uniqueness. Thus they construct through dialogue a small community whose commitment is to inquiry and whose members are caring participants in that community.

On the second level, the children in *Harry* and *Lisa* are caring in the sense that they engage seriously in philosophical inquiry. They are concerned with outcomes: what they are doing is not merely a game to them. It is something meaningful and important, and they exhibit their seriousness in the way they go about their probing. The children in your classroom are not likely to begin a course in philosophy with this same degree of seriousness. There are those among them who might tend to be cynical or superficial or facetious and use the philosophy sessions as a chance to show off or treat it as a game. But if your sessions are productive, you will find that these immature kinds of conduct will tend to diminish. The more meaning that emerges out of these discussions for your students, the more they will manifest a serious attitude to the inquiry itself.

Until that happens they are not doing philosophy. However, it works two ways. Your students will care about philosophy if you as a teacher care enough about them to make it relevant to their lives. Thus, in the beginning, you should try to get a sense of your students' interests and try to deal with issues that you think will be meaningful to them.

On still another level, the theme of caring reveals itself in the attention that the children give to the procedures of philosophical inquiry itself and the rigor that these procedures involve. They are not satisified with mental slovenliness, and gradually develop a sense of revulsion for sloppiness in reasoning. In part, this is because they are good craftsmen and they love the tools with which they work, as a carpenter loves his saw and hammer. But it is also because they appreciate the methodology of inquiry. You see the same concern with methodology in the practitioners of the law in any society. They are not so much concerned about this verdict or that verdict as they are about due process and the improvement of due process. They care about law as an institution, as a set of procedures that represent a common public methodology for dealing with problems. In their own modest way, the children in *Lisa* are trying to do the same thing. They are trying to devise a methodology for dealing with ethical problems, one that will be open, public and rational. Essentially what distinguishes them as morally responsible individuals is their care for that procedure, and their genuine concern to put it into practice.

X. Standards and Rules.

Whether it is in a game of baseball or in a game for making up sentences which they themselves have devised, or in a philosophical discussion at home over the dinner table, the children in *Lisa* are shown dealing with or talking about the problem of rules. To many people, rules are not a problem; they see rules as permanent, universal and not to be broken. But the children in the novel are not so sure this is so. Can we always be sure that the rules given us are the best rules for dealing with the issue at hand? The children in *Lisa* are not disrespectful of authority when they raise a question as to the status of rules; it is simply that they feel more inclined to go along with rules that they understand rather than with rules they don't understand, and they see no harm in asking for explanations.

The struggle to understand the nature of rules in *Lisa* is only partially successful. The children do not make as much progress with it as they do in the other areas they explore. At times, as in the baseball game and in the "It Figures" game, they glimpse the possibility that rules are simply conventions - stipulations which are socially agreed upon for the common good. At other times, they simply perceive that some rules are generalizations based upon experience. (The burnt child who shuns the fire does so on the basis of a practical rule derived from experience.) At still other times they see rules as traditional recipes for conduct which may or may not prove successful in a given situation (for example, the rules of etiquette.)

The most explicit discussion of rules occurs when the Jahorski family contrasts rules with standards in Chapter Ten, where it is remarked by one of the Jahorski family that "rules tell you how to act . . . .a standard is a measure you use when you judge." In other words, one obeys the rule but one does not obey a standard. A standard is a criterion by means of which one can distinguish one kind of thing from another or tell the better from the worse. As your students become practiced in distinguishing rules from standards, they will begin to realize that rules too must be judged, and that we judge them by certain standards. These standards in turn must be appraised by still other criteria. There is not necessarily any ultimate standard or criterion. But understanding of the *process* of judgment is something which the children in *Lisa* seek, because it is a process, they think, that will be easier to live with if they understand it than if they don't understand it.

No mention is made of the term "principles" in *Lisa*. This does not mean that the children are unconcerned with regard to moral principles, but rather that they do not identify them in so many words. They are very much interested in such questions as what is fair, what is right, what is true but in a very concrete way. They treat them as questions to be discussed and inquired into within the context of particular situations, not as ultimate or absolute values divorced from their everyday experience. Thus instead of focusing on abstract principles such as justice or goodness or beauty, they seem more concerned with direct experiences in the form of making, saying and doing. This is not to say that the principles do not enter into their thinking. But they enter in as guiding ideals in their everyday behavior.

XI. Questions and Answers.

Questioning is a type of behavior that is often found in classrooms. Sometimes it is engaged in only by teachers, sometimes only by students and sometimes by both. If we examine questioning more closely we find that it comprises a fairly large family with many distinct varieties, of which we can distinguish a few.

Sometimes questions are purely rhetorical ("Why did Napoleon want to be emperor? I'll tell you why Napoleon wanted to be emperor!") The person who asks such a question has no intention of waiting for your answer since he is already prepared to tell you the answer he has in mind. It is a device to pique the curiosity of the listener but without the intention of involving the listener in the inquiry.

Another well-known form of questioning involves the asking of so-called "leading questions." These are often put in negative form, such as "wouldn't it be a good idea if we all settled down and did our exercises now?" or "It's time for a break, isn't it?" The leading question sets the stage in such a way as to direct the listener to come out with some information which is needed for the discussion to get started. For example, you might begin one of your sessions asking the children, "now you'd agree that Lisa and her mother have not seen eye to eye throughout the whole book, wouldn't you?" This is a leading question, but it may serve as an efficient way of initiating a discussion by eliciting the grounds of agreement with which the discussion can begin. The leading question is pernicious where it cuts off inquiry, but it can be useful where it is used to *initiate* a discussion.

Leading questions can be sharply distinguished from searching questions. Rhetorical and leading questions are those to which the questioner already knows the answer, or at least thinks he does. In the case of searching questions, the questioner himself does not know the answer to his own question, but raises it anyhow in order to provoke discussion or to see where such discussion may lead. The questioner may be aware that there are certain conventional or well-accepted answers to his question, but he may have doubts about such answers, and may want to elicit the underlying assumptions that such conventional answers rest upon. The purpose of his questioning is therefore exploratory.

Exploratory questions may lead to the discovery that the conventional answers were right after all. Or, they may lead to the discovery that the whole issue is in need of reformulation - that the very terms in which we have been thinking need to be redefined. Or finally, exploratory questions may uncover far-reaching, problematical situations which might have been undetected had not the searching question thrown light on what had long been concealed because everyone had taken it for granted.

An illustration of the searching kind of thought which leads to a redefinition of terms can be found in Chapter 14 of *Harry*, where Fran, very much aware of how people conventionally employ the word "savages," contrasts the way people economize (produce and distribute goods) in different parts of the world, and offers this as proof that the conventional understanding of the word "savages" is very unenlightening. Likewise, in Chapter 9, when Mr. Partridge refers to Mr. Spence as "a credit to his race", Fran calls attention to the disparaging suggestion implicit in the phrase. In these instances, what Fran is doing is calling for a fresh look at the way we define the terms we use.

In Harry's discussions with his father, there is further probing of the nature of questioning. They conclude that raising a question may be something like finding the tip of an iceberg: one becomes aware that there is a great deal more beneath the surface of what one has discovered. Raising a question about why Mr. Terry died in Chapter 9 of *Lisa* leads to a discussion of the relationship between illness and unemployment. That, in turn, leads to a discussion of the nature of unemployment in modern industrial society. So the original question triggers an inquiry into underlying socio-economic problems which are responsible for day to day events in our lives.

You will by now have noticed that the stress in this course is on questions rather than answers. It is not that answering is unimportant, but that the kind of answering you want to promote is the kind that both moves the dialogue or inquiry along and at the same time provokes still further dialogue. In philosophy, you as a teacher are not looking for terminal answers. If anything, you should be very wary of them. Like a terminal illness, a terminal answer gives you no options. Supposing you were to say "everything is known". Immediately the students would have to shrug and say, "there is no reason to find out anything for ourselves, just tell us and we'll memorize it." Methodologically, your answer, "everything is known" has shut off further inquiry. A good answer is instead like a candle in the dark. It provides both light and mystery. It should, of course, illuminate, while at the same time reveal the contours of the unknown so that the listener can surmise that there is much more to be investigated and learned.

XII. Thinking and Thinking for Oneself in Ethical Inquiry.

Suppose you are a student and you go to science class and you are taught about color, and how color is a function of light vibrations, and how different frequencies of light vibrations produce different color experiences. In another portion of the science course you study sounds and their relation to air vibrations. Such understanding is very valuable but it is quite different from what you do in an art class where you learn to paint using color, or in a music class where you learn to play music by arranging sounds. The artist makes visual judgments; the composer makes auditory judgments and as they proceed in their creative endeavors, they generate complex works of art, such as paintings, or sonatas. Obviously, there is a great deal of difference between the physicist concerned with the science of color and the artist who thinks in terms of colors in order to create a colorful work of art. Likewise, there is an important difference between an objective understanding of sound and the personal selection of sound through a series of choices so as to compose a work of music.

In the same fashion, it is possible to contrast thinking and thinking for oneself. We can study the processes of thinking in a detached, impersonal and objective fashion. We can consider the criteria of good thinking (as established by logic), and apply these to any form of discourse. But it is quite another matter to reflect upon and bring to utterance our own personal perspective. In this sense, thinking for oneself involves a reflection upon one's own experience and upon one's own situation in the world. It requires appraisal of one's own values and in effect of one's own identity. It further involves a search for more and more reliable criteria so that the judgments one makes in the course of one's life can rest upon a firm and solid foundation.

Thinking and thinking for oneself are both necessary in any program of ethical inquiry. The encouragement of better thinking requires that children become aware of the logical patterns of reasoning, develop the capacity to read situations, learn to take all facts into account before making judgments, learn to classify and make distinctions, learn to generalize and develop hypothesis where appropriate - all these being characteristics of good thinking. On the other hand, that's not all there is to moral judgments. One must have a clear perception of oneself and the contents of one's consciousness. Since a sense of personal identity is an indispensable part of every moral judgment, one has to develop one's own sense of proportion - that is to say, develop an awareness of those matters which are of importance to oneself as distinguished from those which are not. Likewise, one has to have some feeling for one's own powers and capacities - so as to be able to distinguish what may lay within one's powers to perform and what may be beyond those powers. Finally, thinking for oneself - or making moral judgments - involves developing a sense of personal direction towards the goals that one foresees, however dimly, for oneself. This is not to imply that the moral life is a journey by an individual with a fixed personal identity towards certain fixed and unalterable goals. It is rather that the ends which at any one time we hold to be desirable are held tentatively, and the self at any one time is always in a process of transition, contingent upon the means that are available to us to achieve the goals that are sought. Thus, the availability of means conditions and modifies our ideals and objectives, just as conversely, the ends we have in view control the way we search for means to employ, and the selves which we are in process of becoming.

What thinking for oneself does is give guidance and regulation and direction to what would otherwise be a fluid and amorphous self with no continuity and no sense of unity. Each of us is subject to enormous stresses which fragmentize our world and which disperse our energies in countless directions. To subject children to instructional processes which would result in helping them to think, without helping them to think for themselves, is neither good moral education nor good education in general. If the philosophy for children program alerts us to anything it is to the need to bring into education this component of thinking for oneself which is too often in danger of being lost sight of completely.

CHAPTER ONE

LEADING IDEAS

1. How are we to live?
    A. Personal attractiveness
    B. Receiving gifts
2. How should animals be treated?
3. Do children have rights? Do animals?
4. Reasoning about values and value connections.
5. Being comfortable with one's parents.
6. Comprehensiveness and wholeness.
7. Hurting others with words.

CHAPTER ONE

PREFACE

There are a number of related strands of thought in this chapter exemplified by inquiries such as, "How are we to treat animals?", "Should there be consistency between what we believe and what we do?", and, in general, "How ought we, as human beings, live?" Interspersed with these major strands of thought are numerous questions which can be used for fruitful class discussions, such as, "What is personal beauty?", "Do animals have rights?", "Do children have rights?", and "What happens when we tease?"

Throughout the chapter, Lisa ponders the question of how we treat animals. In her discussions with her classmates, the distinction is made between slaughtering animals for food and hunting them for sport. Arguments are cited to her, such as that hunting serves a useful purpose by keeping down animal overpopulation. These arguments are balanced against Lisa's strong sense of identification with animals, and her uneasy feeling about eating meats.

At the start, two possibilities are raised. First, it is said that if we kill animals, we become more accustomed to brutality, whereupon we are more likely to accept the killing of human beings. Second, and to the contrary, it is argued that if we kill animals we release our normally suppressed aggressive tendencies, and thereby feel less need to hurt human beings. Still another argument is brought in: that hurting animals is a way of reducing a surplus animal population. Mark then suggests that it may only be a short step from killing animals to prevent animal overpopulation to killing people — as in wars — to prevent human overpopulation. The children do not yet consider whether eating meat can be necessary nutrition.

Now, secondary issues are raised: Do animals have rights? Do children have rights? If so, are they born with them or do they acquire them at a certain age? While this discussion is taking place, Lisa worries about inconsistencies among her values. She believes that loving or not loving animals is a matter of personal preference, likewise that eating or not eating chicken is a matter of personal preference. Neither of her values in these two instances has a bearing on the tastes and preferences other people ought to have. Lisa is not concerned with whether others share these values, but about *connections* between her values. "If I love animals, how can I eat them?" is an example of such a connection.

Although she doesn't verbalize it, Lisa suspects another inconsistency in her own behavior when she wonders about her treatment of Bill Beck. Her thinking can be expressed as follows: "If I didn't intend to hurt him, I wouldn't have teased him. But I teased him. So maybe I actually intended to hurt him."

Another set of questions arises in the discussion between Harry and his father. In keeping with the theme — How are we to live? — that runs through the chapter, Mr. Stottlemeier tries to show the importance of taking all the facts into account when making a moral decision. Although this notion of "trying to see the whole picture" is rather vague, his discussion with Harry elicits two clarifications: that in trying to take everything into account we should consider the circumstances that prevail when we act and we should consider what the results might be of what we do. These are themes that will be developed in further points in *Lisa*.

Leading Idea 1: How are we to live?

The question of how we are to live is a thread running through the whole of *Lisa*. It is the central question of morality.

In this chapter, moral issues emerge in the controversy over the treatment of animals. As the chapter proceeds, however, other distinct value problems emerge. For example:

A. Personal Attractiveness.

The book begins with Lisa's awareness that her parents are concerned about her appearance, while she believes that she is unattractive. The topic of personal attractiveness might be a very fruitful one for your students as a group to discuss: HOWEVER, IT CAN BE EXTREMELY SENSITIVE. You might decide, if it is early in the school year and your students are not yet comfortable with each other, that it would be better to wait until you get to the end of Chapter One to bring it up, or else to just let the students bring it up. Or you might simply mention it now at the beginning, quickly move on to the rather less sensitive issue of receiving gifts, and then return to personal attractiveness later on, when the members of the class are more comfortable with each other. This is something only you can decide. If you do decide to venture into the topic, we advise that you guide the discussion closely at the start by centering on questions such as: Is personal beauty important? How can we tell whether a person is "attractive" or "unattractive"? Is beauty only physical?

The objective is to get the students to begin to see that there is a *connection* between their concern about 'how we look' and 'how we live.' You might want to explore with them the *connections* between "looking right" and "doing right" (that is, to see the connections between the aesthetic and the moral aspects of their lives.) As a teacher, you are interested in encouraging your students to explore, exchange ideas and begin to see relationships such as those between one's personal appearance and other aspects of one's life. It is a theme that can be touched upon again and again throughout the course.

B. Receiving Gifts.

Lisa's parents give her a gift for which she is not entirely grateful. It will be recalled that, in *Harry Stottlemeier's Discovery*, all the children gave gifts to Dale as their way of saying farewell to him. You might ask your students what is the difference between these two forms of gift-giving. What did Lisa suspect her parents were trying to accomplish by giving her a dressing table? Why did she resent it? Do your students think that Dale resented the gifts he received from his classmates? How do the two situations differ?

For moral education to be effective, you must cultivate opportunities for students to think about how their behavior affects those with whom they come in contact. Gift-giving and gift-receiving take place in situations involving several people, and the meaning of a gift is related to the sensitivity of each party to the actions of the other. Perhaps you could start a discussion by asking your students if they like to receive gifts. What do they do or say when they get them? Are there appropriate and inappropriate ways of receiving gifts? Are there situations in which your students find themselves resenting a gift while trying to appear appreciative? Why would they do this? As the discussion ensues there will probably be a host of ideas that are offered, and the discussion may culminate with their trying to distinguish between appropriate and inappropriate ways of receiving gifts in given contexts.

Leading Idea 2: How should animals be treated?

One reason children are often concerned about animals is that animals, as they become pets, can replace the dolls and toys towards which children had assumed parental roles. It is quite possible that the way some children relate to their pets is significantly connected to the way they think their own parents relate to them. For other children there might not be any such similarity. In any event, what emerges from the children's discussion in the novel is that our relationship with animals can have significant implications for our relationships with one another.

You can suggest to your students that they explore the topic of animal treatment through one or more of the following features of the discussion in the book:

1. A distinction is drawn between slaughtering animals for food and hunting them for sport.
2. The question emerges as to whether animals have feelings, and whether they can be treated as if they were totally different from human beings.
3. Pay special attention to Lisa's remark (which she expresses, furious but impotent, while watching a dog being hurt): "I'm a dog, too!" This is, of course, an extreme form of identification — but it might be something to which your students can relate.
4. The claim is made that hunting animals reduces overpopulation. You might want to discuss with your students whether they think this is always so, sometimes so, or never so. For example, are there animals that are hunted but which are not in danger of overpopulating? Are there animals that are hunted but are close to becoming extinct?
5. Lisa sees a connection between the human practice of eating animals for food and the practice of keeping animals for pets, or of preserving them in their wild state. She wonders whether there is an inconsistency here. In opening this topic for discussion, you might want to remind your students that in *Harry Stottlemeier's Discovery,* Harry and his friends were dealing with the problem of inconsistency in their examination of the nature of contradiction. If you find you are getting blank stares, there is nothing wrong with going back to the *Instruction Manual* that deals with Chapter 12 of *Harry,* and doing some of the exercises with the class. As mentioned before, *Lisa* builds upon the logic in *Harry,* and you might often find the need to go back and do some of the exercises that were given in the Manual, to freshen your student's knowledge of the logic previously covered.
6. The argument is advanced that the more we accustom ourselves to slaughtering animals the easier it is for us to slaughter people.
7. A contrary argument is then proposed: that by killing animals we relieve our aggressive anti-social tendencies, and are less disposed to kill other human beings. A lively discussion could easily emerge from putting these two points forward.
8. An analogy is drawn between killing animals to prevent animal over-population and killing humans (as in wars) to prevent human overpopulation. Does the class think of this as a sound comparison? Whether they do or not, try to get their *reasons* out on table.

1

DISCUSSION PLAN: How should animals be treated?

1. When you get hurt, do you feel pain?
2. When your friend gets hurt, do you feel your friend's pain?
3. If your answer to the last question is that you can't feel your friend's pain, does this mean you think your friend isn't in pain?
4. If a person who is a stranger to you gets hurt, is it likely that that person is in pain?
5. Is the stranger's pain likely to be pretty much the same to him as your friend's pain is to your friend, as your pain is to you?
6. If by accident you step on your dog's foot, or on your cat's tail, do they feel pain?
7. Do you feel the pain which your pet feels when he's hurt?
8. If *you* don't feel it, does it mean the animal feels no pain?
9. If your friend were hurt and couldn't talk, would you assume your friend was in no pain because he couldn't tell you about it?
10. Do you assume that animals feel no pain because they can't talk about it?
11. Do you think people who have done nothing wrong should be made to feel pain?
12. Do you think that animals that have done nothing wrong should be made to feel pain?
13. How do you feel about sports such as fox-hunting? Whaling? Bullfighting?
14. How do you feel about trapping?
15. Should wild animals be treated more severely than domesticated animals?

ML2-1

ARGUMENTS

Prepare an argument to defend one of these statements:

Hunting is an enjoyable and worthwhile sport.

Hunting as a sport should be outlawed.

Write your argument in this way: write a complete sentence stating your belief. Follow it with 2 or more reasons why you believe this. (The more the better.) Conclude with a restatement of your belief.

DEBATE

Use the arguments above.
Meet with others who are defending the same statement.
Select a spokesman and note-taker.
Pool your supporting ideas so that you have one long list with no repetition of arguments.
A moderator should be selected to conduct the debate.
Those not participating in the debate should become judges.
    Each time a side makes a new point in favor of its view, give that side a tally point. Total these at the end of the debate to see which side won.
Debaters should take turns on their own teams. The spokesman for the team should conduct the summing up conclusion, listing the best points that had been made during the debate.

2

L18

Leading Idea 3: Children's rights and animal rights.

The question of rights is a difficult topic. If it comes up in classroom discussion, you should be prepared for a good deal of controversy.Since the question,'what are rights?' is an issue over which many leading theorists are divided, and over which the general public is divided, you should be more than normally cautious in your moderating the discussion. Such questions as these might arise: Do people have a right to life? If there is a right to life, what about abortion? Where does the right to life come from? If there is a right to life, do animals have it? Do we as humans have rights even if the community does not recognize them? If so, what are they? Do children have rights that animals don't have? If so, how do we know this is so? Do innocent human beings, whether adults or children, have the right to be protected from suffering? If so, should animals have the same rights?

You will find counter-arguments emerging, claiming that there are no rights at all, not for animals, not for children, not for adults. You may find this view expressed as saying that there are no rights, only duties and obligations. Or it may be said that there are no rights, only privileges.

These are some of the questions that can come up in the course of your discussion. Whatever the outcome, it is difficult to see why children should not be aware of the

question of their own rights. To simply assume that they do not have the right to discuss whether they have rights would be a highly arbitrary assumption. If you would like your students to consider what some specialists in legal matters have proposed as a basic statement of children's rights, you might show them the United Nations Declaration of the Rights of Children. If you, yourself, would like to examine in more detail the question of animal rights, we suggest you read Godlovitch and Harris (eds.), ***Animals, Men and Morals.***

RESEARCH PROJECT: Endangered Animals

3

Select an endangered animal.

Choose an animal that no other student is studying. Research in science books and encyclopedias to find answers to questions like these: Why is the animal endangered? How great is the danger relative to other endangered animals? What can be done to relieve the situation? What would happen if the animal became extinct? Would the balance of nature be thrown off and how?

When you have completed the research, prepare an argument type of report. Your title could be something like this one: "The white-tailed deer need our protection." In your first paragraph, explain the problem to your reader. In the second paragraph write an argument and in the final paragraph, urge your readers to act and indicate how they can act.

L25

ACTIVITY: Developing a Bill of Rights for Animals.

A. **Warm-up Questions:** The purpose of the warm-up questions is to help students focus on the leading idea by having them respond to a series of questions which elicit their experiences and reasoning relating to the leading idea.

1. How many of you have pets or animals at home?
2. What problems do these pets sometimes create?
3. What are the good and bad points about owning pets?
4. What responsibilities does owning a pet invoke?
5. Do you have rules in your house, neighborhood, or community that relate to animals and owners of animals?
6. Why do people have pets?
7. Are people sometimes cruel to pets?
8. What are rights?
9. Does everyone have rights?
10. Should animals have rights?

B. The teacher should place the following openended question on the board or transparency and record students' ideas.

"All animals should have the right to . . . . "

C. **Small Group Activity:** After students have brainstormed a list of animal rights, break the students into groups of 3-5 and give them the following task:

Group Task: Develop a priority list of animal rights from the most important to the least important and write out reasons for list of rights in the order your group agreed to.

D. **Class Discussion:** After the small groups have listed their priorities, conduct a discussion in which students present and explain their reasoning.

E. **Follow-up Activities**

1. Research and identify any local laws that regulate animal activities.
2. Interview a representative of the SPCA, a Dog Warden, and a Veterinarian.
3. Contact a local zoo to find out what rules they have relating to treatment of animals in the zoo.

J51

DISCUSSION PLAN: Do animals and children have rights?

1. Do you have a right to share food, clothing and shelter with other members of your family?
2. If your family had ample food, clothing and shelter, would it have a right to deny these things to you?
3. Do you have a right to an education?
4. Assuming you have a pet animal, would you have a right to starve it, even though you had plenty of food to give it?
5. Does your pet have a right to an education?
6. Do people have the right to eat you for food?
7. Do people have the right to eat animals for food?
8. Should wild animals be protected from hunters?
9. Do children need protection from people who might hurt them?
10. Do children have a right to their own thoughts?
11. If children have rights (such as to be clothed and fed), does this mean that adults have duties (such as to feed and clothe their children)?
12. If adults have duties towards animals, would it follow that animals have rights?
13. Do children have a right to discuss whether or not they have rights?

5

ML3-1

Leading Idea 4: Reasoning about values and value connections.*

A. Can we reason about moral dilemmas?

We are often told that we should encourage children to make moral decisions. In order to train them to do so, we sometimes present them with "moral dilemmas" and ask them what they would do if they were in such situations. Such dilemmas can be carefully arranged so that no answer would seem to be clearly right or wrong. As a matter of fact, dilemmas are situations that typically defy rational analysis or adjudication. For example, suppose you ask a child what he or she would do if there were a fire in the house and there was only time to save one pet: which would it be, the cat or the dog? To ask a child to

---

******For a discussion of the way in which conclusions can be drawn from "If. . . Then" sentences, see material at end of this chapter.*

engage in such deliberation would seem to cause the child undue agony. If there are no grounds for deciding which animal's life to save, why ask a child to decide? In effect, isn't one asking the child which animal he would prefer to have die?

If a moral dilemma that is presented to children is utterly insoluble, why should they be asked to make a decision regarding it? But if children are shown certain agonizing predicaments, and are asked how such situations could be *prevented,* the discussion can be very constructive. The value, if any, of the dilemma about which of the two to save from the fire lies in dramatizing the need for fire prevention. A dilemma about which child to save from drowning, points up the need for safety precautions while boating or swimming. The emphasis should always be on the capacity of rational forethought to *prevent* disasters, rather than on the disasters themselves, where reason can be less effectual.

Rational discussion as part of rational inquiry can investigate not only what can be done to prevent moral dilemmas from arising; it can also analyze what can be done to *circumvent* them once they emerge. Usually dilemmas rest on underlying assumptions that must be analyzed in order to deal with them. For example, in education you often hear that one must impose strict discipline in order to prevent anarchy in the classroom; this rests on the assumption that children cannot learn to discipline themselves by becoming actively involved in what they are doing, and in developing a sense of community in the classroom in which respect for each other as well as one's work evolves into self-discipline. Try to help children analyze the *underlying assumptions* of statements rather than confront them with dilemmas they might not be able to deal with in a rational and objective manner. In Chapter 5 and Chapter 13 of the *Instructional Manual to Accompany Harry Stottlemeier's Discovery,* we had discussions and exercises dealing with the *underlying assumptions* of statements and with *improper questions.* Perhaps you would like to review these for yourself and for the students.

B. Reasoning about values.

Not all value questions are dilemmas. Some moral questions, for example, have very definite answers. Sometimes children are upset because they think there is a big moral issue that they can't handle, while the source of the anxiety is lack of information, or not seeing the facts in a realistic perspective. In these cases, simply clarifying the factual aspects of the situation may result in their seeing that there is no further problem involved. For instance, children who through no fault of their own are going to be late to school may be anxious because they fear what will happen once they get there. All that may be needed to reassure them is some information.

Some moral problems are due not to ignorance of the facts but to misuse of logic. In such cases, children who have been encouraged to spot fallacious reasoning should be able to discover what is wrong in the situation. For example, suppose someone says, "No girls are malicious. John is a boy; therefore, John is malicious." Unless the person making this statement is shown the fallacy of reasoning involved, poor John may be accused of a malice he may not possess. As was mentioned in the manual to *Harry Stottlemeier's Discovery,* (Chapter II, Part 11) *stereotyping,* whether relating to sexist or racial prejudice, is often exhibited as fallacious reasoning.

In any event, many moral problems *are* soluble, either through clarification of the facts involved in the situation, or through clarification of the logical reasoning involved.

C. Consistency among values.

The word "value" is a word that has many meanings. Perhaps the most useful meaning to assign it would be to say that values are *matters of importance.*

However, some people plausibly contend that the word "value" refers to our *beliefs* about the things that matter to us. And others contend that values are exhibited only in our *actions.*

These three usages are not exclusive of one another. However, to avoid confusion we will generally use the term "beliefs" to stand for "beliefs about moral issues" and we will use the term "actions" to stand for moral conduct.

It would seem that consistency is a matter of great importance to us. It is perhaps the most fundamental characteristic of rationality. How does consistency apply to our moral values? Consistency would appear to apply not so much to specific value problems themselves (for example the decision to terminate or not terminate the life of someone in a coma) as to the relationships *among* values, which can very definitely be assessed for their consistency. Thus, we can analyze (1) the relationships among our beliefs, (2) the relationships between our beliefs and our actions and (3) the relationships among our actions.

Persons who manifest these three types of consistency (among beliefs, between beliefs and actions and among actions) are persons who are normally said to possess *moral integrity.*

D. Reasoning about value connections.

The study of logic can be particularly helpful in enabling students to determine whether their beliefs and actions are consistent with one another. In this chapter, there are at least two occasions where illustrations of such consistency occur. First, Lisa says, "If I love animals, I wouldn't eat them; but I eat them, so I must not love them." She is here questioning the consistency between her beliefs and her conduct. In another instance, she wonders about her teasing of Bill Beck. In effect, what she says to herself is, "If I didn't want to hurt him, I wouldn't have said those things to him. But I said them. So maybe I really wanted to hurt him." This reconstructed argument is once again Lisa's condemnation of her own inconsistency.

Becoming conscious of the consistency between our actions and our beliefs, the consistency among our beliefs, and the consistency among our actions is the heart of moral education. As the semester progresses, the children should be able to analyze the consistency of the characters in the novel in all three of these areas, and subsequently begin to apply this criteria to their own beliefs and actions. The exercises at the end of this chapter in the manual should help them to further their awareness of this logical basis of moral integrity.

EXERCISES: Reasoning about Value Connections.

A. Find the inconsistency between the beliefs and actions listed in each example below:

   1. Mary says she wants to pass French. To pass French, Mary believes she must study. Mary doesn't study French.
   2. Bill says he wants to play baseball at 4:15 p.m. He knows he must do one hour of homework before the game. Bill starts his homework at 4 p.m.
   3. Mr. and Mrs. Brown say they want to be friends with their new neighbors. When Mr. and Mrs. Brown have parties at their home, they never invite their new neighbors.
   4. The members of Club Alpha have a rule that everyone who pays a quarter may join. Susie Black from another neighborhood wants to pay a quarter to join, but the other members say no.
   5. Susan says she will share all her books with her brother, Paul. Susan gets a new book.Whenever Paul asks to read it, Susan says he can't.

B. What must be done to make examples 1-5 above consistent? In each example, how can the belief or action be changed?

C. Make up your own examples of inconsistency between beliefs and actions. Resolve the inconsistencies that you make up.

R3

6

7

DISCUSSION: Where do values come from?

Lisa feels she has been inconsistent because she both loves animals and loves to eat meat. She wonders, "If I love them, how could it be that I am content to have them die so that I might eat them?"

Do you think Lisa is just pretending to like animals as she claims to?
Does she seem troubled by her own inconsistency?
Do you think it is hard or easy to be consistent?
How may Lisa have learned to love to eat meat?
How may Lisa have learned to love animals?

(The children may benefit from thinking about their own observations of grown-ups who are tender towards the little and helpless, as well as considering how it is that humans learn to eat certain things or that certain things are edible.)

M11

8

EXERCISE: Choosing your values.

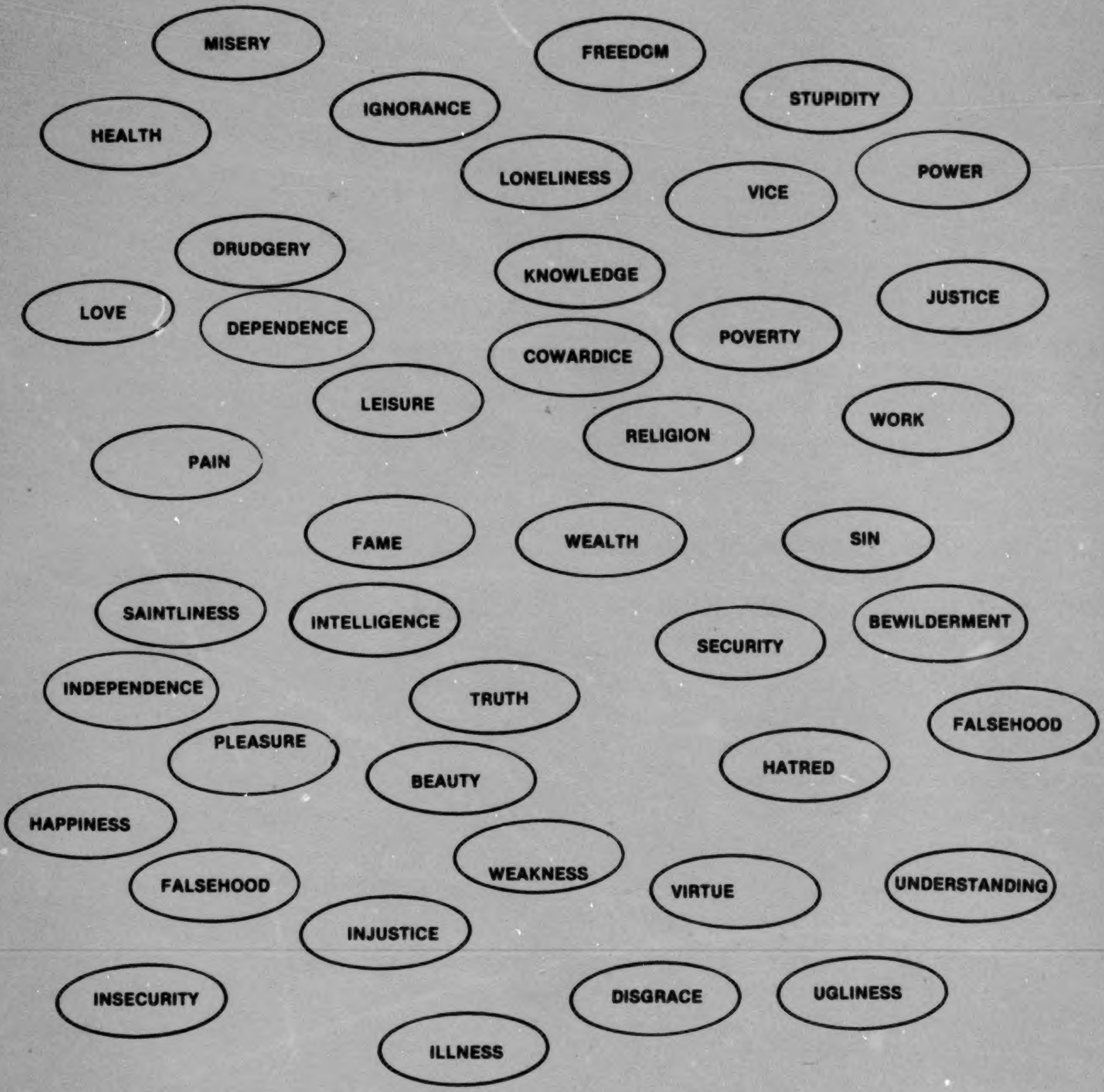
Each member of the class will complete the following questionnaire and will make one selection for each of the following:
Check off your preference: *ML10*

1. Power	Pleasure	Neither ....
2. Wealth	Friendship	Neither ....
3. Independence	Saintliness	Neither ....
4. Intelligence	Courage	Neither ....
5. Freedom	Justice	Neither ....
6. Security	Fame	Neither ....
7. Truth	Happiness	Neither ....
8. Leisure	Religion	Neither ....
9. Love	Virtue	Neither ....
10. Work	Understanding	Neither ....
11. Knowledge	Beauty	Neither ....

What did you take into consideration when you chose? What reasons did you have for preferring one value to another? If you answered "neither", why did you do so?

EXERCISE: Working towards values: Begin with the *least* important value and trace a line to what you think is the most important value. On the way, the line you draw must touch all the values.

9


MISERY
FREEDOM
IGNORANCE
STUPIDITY
HEALTH
LONELINESS
VICE
POWER
DRUDGERY
KNOWLEDGE
JUSTICE
LOVE
DEPENDENCE
POVERTY
COWARDICE
LEISURE
RELIGION
WORK
PAIN
FAME
WEALTH
SIN
SAINTLINESS
INTELLIGENCE
SECURITY
BEWILDERMENT
INDEPENDENCE
TRUTH
FALSEHOOD
PLEASURE
BEAUTY
HATRED
HAPPINESS
WEAKNESS
FALSEHOOD
VIRTUE
UNDERSTANDING
INJUSTICE
INSECURITY
DISGRACE
UGLINESS
ILLNESS

Pick out the five values that are most important to you. Next, draw a line from each of these things which you like most to the value which is, in your opinion, its opposite. For example, you might connect *independence* with *dependence* or *truth* with *falsehood.* Now, explain to the class how a person could proceed from the negative value to the positive one. (*e.g.,* how would you go from dependence to independence?)

ML

10

EXERCISE: Logic · Hypothetical Reasoning.

In two instances in this chapter, Lisa reasons about value connections by using a certain pattern of reasoning:

If I love animals, I won't eat them.
Second part false: I do eat them.
First part false: I don't love them.

(See Harry Stottlemeier's Discovery, Chapter 16.)

Reasoning using this pattern is often called *hypothetical*, because it presumes (*hypothesizes*) a connection between the clauses linked by the *if* and the *then*. A comma is sometimes substituted for the *then*, as in "If I love animals, I won't eat them." Notice that in this sentence, Lisa *hypothesizes* a connection between loving animals and not eating them. Although the pattern always works formally no matter how absurd the if-then connection, it is most useful where there is some basis for presuming that the if-then connection in fact holds.

To use these exercises, first go through Columns 1 and 2 with your students. Then go back to the first exercise and invite them to describe a counter-situation, in which the sentence following "if" is *true* (Mr. Terry turns the key), but the sentence after "then" ("the car starts") is *false* (see Column 3 for some suggestions). Do the same with exercises 2 through 8. Encourage your students to use their own readings of *Lisa* in thinking up counter-situations for exercises 5-8.

In the last four exercises, notice how use of the pattern illuminates where to look for value connections. This emphasizes an important theme in philosophy for children, that personal values are often connected in ways that can be brought ot light by using logical thinking.

	PREMISES THAT ARE GIVEN	INFERENCES TO BE DRAWN FROM PREMISES	COUNTER-INSTANCES THAT REFUTE THE FIRST PREMISE
	1	2	3
1.	If Mr. Terry turns the key then the car starts. Second part false: the car does not start.	First part false: Mr. Terry does not turn the key.	Mr. Terry turns the key but the car doesn't start. (Dead battery-out of gas)
2.	If Randy drops the glass, it will break. Second part false: the glass does not break.	First part false: Randy does not drop the glass.	Randy drops the glass but it doesn't break. (Lands on a rug, Tony dives and catches it).
3.	If Luther puts his keys in his pocket, then he won't lose them. Second part false: Luther loses his keys.	First part false: Luther did not put his keys in his pocket.	Luther puts his keys in his pocket but he loses them. (Hole in pocket. Keys slip out when he sits.)
4.	If Fran flips the switch, the light goes on. Second part false: the light does not go on.	First part false: Fran does not flip the switch.	Fran flips the switch but the light does not go on. (Bulb burned out. Fran is in New York in blackout).
5.	If Randy likes to hunt then he likes to kill. Second part false: Randy does not like to kill.	First part false: Randy does not like to hunt.	Randy likes to hunt but he he doesn't like to kill. (to hunt animals vs. to kill people — see p.2)
6.	If Lisa is a dog then she barks at the moon. Second part false: Lisa does not bark at the moon.	First part false: Lisa is not a dog.	Lisa is a dog, but she does not bark at the moon. (see p.2)
7.	If Lisa likes Bill, she won't hurt his feelings. Second part false: Lisa hurt Bill's feelings.	First part false: Lisa does not like Bill.	Lisa likes Bill but she hurts his feelings (See 7-8)
8.	If Lisa cares about animals then she won't eat them. Second part false: Lisa eats animals.	First part false: Lisa does not care about animals.	Lisa cares about animals but she also eats them. (think about the whole chapter).

10

11

DISCUSSION PLAN: How are we to live?

1. What are the things you like doing most?
2. What are the things that matter most to you in your life?
3. When you grow up, will you still like doing the same things?
4. When you grow up, will the same things seem important to you?
5. Are you happy?
6. Would you like to be happy when you grow up?
7. Are there things that matter more to you than happiness?
8. Is it possible to be perfectly happy?
9. Could you be perfectly happy in a world where everyone else was suffering?
10. Could you be happy, even though you did things that caused innocent creatures to suffer?
11. Would you rather do things that caused other people pleasure, or things that relieved other people's pain?
12. Would you like to live in a way that would help make the world better?
13. Could you be happy if you didn't have a single friend?
14. Could you be happy if everything around you was ugly?
15. Could you be happy if everyone you knew constantly lied and tried to deceive each other?
16. Could you be happy if you couldn't understand anything that happened to you?
17. Would you mind living in a way that seemed right to everyone else, but which seemed wrong to you?
18. Would you mind living in a way that seemed wrong to everyone else, but which seemed right to you?

ML1-1

DISCUSSION PLAN: Reasoning about values and value connections

Discuss the following situations:

1. Herman Green says, "My parents are funny. My father's a registered Democrat who always votes Republican, and my mother's a registered Republican who always votes Democratic."
2. Eddie McIver says, "My uncle Hank sure loves kids. But they annoy the life out of him whenever they don't behave like grown-ups."
3. Gloria Snark says, "If I do my homework, it's sure to lower my grade. So I won't do it, and that will make my grade even higher."
4. Hedy Dembo says, "Of course I'm a vegetarian. but not on weekends."
5. Warren Groundling says, "If I thought jumping out of this window would cause me to get hurt, I wouldn't do it. But I'm going to do it. So obviously, I don't think it will hurt me."
6. Elizabeth Graybill says, "The other day I went to the zoo, and in some cages they had lions, and in some cages they had monkeys, and in some cages they had bears. But I didn't see any cages that had just plain mammals, so I guess mammals must be extinct."
7. Bernie Grope says, "I love mankind. It's people I can't stand."
8. Oliver Tolliver says, "If wishes were horses, poor people would ride a lot. But poor people can't ride a lot. So wishes aren't horses."
9. Pamela Sweet says, "I hate dishonesty. But when Gloria and I help each other during an exam, that's not dishonesty. It's cooperation."
10. Frank Chase says, "What I like to see is people cooperating with one another. Except during exams — because then it's cheating."

ML4-1

12

Leading Idea 5: Lisa's comfortableness with her father.

Children differ in their ability to size up situations. Some children are acutely aware of situations in which they feel comfortable and where they have a sense of belonging. Lisa is apparently a child who has this feeling of comfortableness and belonging in certain situations. One such situation occurs in her talk with her father. When she comes to his study to discuss her thoughts about animal rights, she finds her father listening to music. She is content to just be there and listen until the music ends. Despite the fact that she cannot tell "one piece of music from the next," she feels very much a part of the situation. Her behavior reflects her feelings of "at homeness".

You might ask the children in your class to reflect upon the times in their experience when they have felt very comfortable in a situation, when they just *knew* they somehow belonged and could enjoy the whole of it. Yet there might be other situations when they just *knew* that they could not feel comfortable and should leave. Encourage them to verbalize the *differences* that enabled them to feel so comfortable in one situation and uncomfortable in another. As a teacher, you can encourage the class to develop the habit of reflecting on experiences of this kind so as to enable them to detect more effectively their distinctive characteristics.

The capacity to be sensitive to situations enables the child to determine what actions are appropriate to such situations. If children cannot read the character of the situation in which they find themselves, it is unlikely that they will know what actions are called for. The child who acts awkwardly, the child who appears gauche, is often a child of this kind; he does not know what is appropriate not because of any disposition toward wrong-doing but due to an insensitivity to the variety of situations that one meets every day. You might want to look at Chapter 4 and Chapter 8 in *Philosophy in the Classroom* for an elaboration of this point. At the end of this chapter the exercises in pantomime and playacting dealing with incongruous behavior might be of particular use to your students at this time.

13

ACTIVITY: Culture Groups.

The issue of incongruous behavior might be addressed by examples of different cultures.

Divide the children into groups of three or four and have them make up customs about dining for their own make-believe culture (these would include food, serving methods, utensils, techniques of eating, etc.). Then have one culture group be the guest of a different culture group for an imaginary meal.

The "guest group" will "learn by doing" — only at the end of the meal will the host group explain their customs. When their customs have been explained, have another culture group be their guests, and then compare the experiences of the "before" and "after" groups. Try to arrange the time to allow many groups to host.

Mc2

Leading Idea 6: Comprehensiveness and wholeness

Many times children do not perceive situations in their entirety but are only aware of certain fragments. For example, children may be playing while their parents are talking and fail to perceive that their play is making it impossible for the adults to talk. What they lack is a sense of the whole. They don't realize that their behavior is provocative and will cause the parents to react punitively. The significance of this for morality is that imperceptive children may be merely awkward or gauche simply because they cannot read a situation in its entirety and what they therefore do is somewhat inappropriate. As time goes on, such children may engage in conduct which society considers morally wrong, yet they still cannot see anything wrong with what they are doing, because once again they are unable to comprehend the situations they enter into in their entirety. In this chapter, the person who sees nothing wrong with merely transporting drugs, or the person who sees nothing wrong with giving a friend some money although he knows that the friend is going to use it to buy drugs, could be taken as illustrations of the amorality that results from not seeing one's action in the context in which it occurs.

ACTIVITY: Comprehensiveness and Wholeness.

Dealing with activities in a wide context so as to be aware of entire situations might be approached by using pictures from magazines. Have each student cut out a picture, place it on a piece of drawing paper, and draw around it an appropriate context. Then have them turn their papers over and draw around the same magazine picture an inappropriate context. When the students have finished, you might take each set of drawings and ask what might fit in the magazine picture's place so as to reverse the appropriateness of the context.

Mc3

14

ACTIVITY: Finding the Correct Context.

A. Read the following paragraph and select the sentences below it with which you agree:

Mary came home from school half an hour earlier than usual because there was a fire drill. As she walked into her living room, she found her older sister Beth sitting with a red face and swollen eyes. Mary saw that her mother was also in the room, and Mary heard her mother say to Beth, "This will be our secret."

1. Beth and mother didn't like Mary and so they are hiding something pleasant from her.
2. Mother wants to protect Beth from Mary.
3. Mother wants to protect Mary from Beth.
4. Mary ought to demand to be told immediately what the secret is all about.
5. Mary should quietly leave the room.
6. Mary ought to walk over to her sister and put her arm around her.
7. Mary should smile cheerfully and say, "What's up, folks?"

B. Regarding that same paragraph, which of the following statements do you think are true of the situation which Mary found?

1. Beth was crying.
2. Beth had been upset.
3. Mother is upset.
4. Mother is angry.
5. Mary was not expected home so early.
6. Mary was angry for not being told the secret.

15

C. Discuss ways in which the truth condition of the statements under "B" above helps you to decide whether or not to agree with the statements under "A" above.

M6

EXERCISE: Comprehension of correct responses to situations.

Read the following paragraph and underline the sentences following it that express ways in which you think your parents should appropriately respond:

You are out walking with your parents and you meet a neighbor, Mrs. Beitleman who is all dressed up. Your mother compliments Mrs. Beitleman for her lovely attire, when she is informed by Mrs. Beitleman that she is dressed up because she has just returned from a funeral. Your (mother, father, both parents) should:

1. Change the subject quickly.
2. Get angry at Mrs. Beitleman for imparting such unpleasant news.
3. Say, "I'm sorry to hear that," and quickly walk away.
4. Say, "I'm sorry to hear that," and stay a while to see if Mrs. Beitleman wants to discuss it further.
5. Say, "Oh, you poor darling, who died?"
6. Comfort Mrs. Beitleman by speaking to her about heaven and life after death.

- Discuss the reasons for your choices.
- Select some children from the class to role play the situation described.

16

M7

EXERCISE: Assessing the context.

- Read the following paragraph and answer "true" to the statements which are true implications of the statements in the paragraph and "false" to those unwarranted by the statements in the paragraph:

You have just entered your classroom. All the students who are present are seated at their desks, and the teacher is writing on the blackboard. There is a clock at the front of the room which shows the time to be 9:02. You can assume that:

1. It is morning.
2. This is an arithmetic class.
3. There is going to be homework given.
4. Class had begun before you arrived.
5. It is raining outside.
6. There is chalk in the classroom.

- Tell why you think they are either true or false.
- Think of any other statements which you could conclude from the information given in the paragraph.

17

M8

18

DISCUSSION PLAN: Comprehensiveness and Wholeness.

Discuss the following remarks:

1. Nobody makes popcorn better than my brother Sam, and Sam makes popcorn better than I do, so nobody makes popcorn better than I do.
2. A line is made up of points. Points have no length. Therefore, lines have no length.
3. If you dropped a piece of popcorn from the top of the Empire State Building, it wouldn't make a sound. So it follows that if you dropped a ton of popcorn from the top of the Empire State Building, it wouldn't make a sound either.
4. In science class, we were told that water is composed of two parts of hydrogen and one part oxygen. But you can't kid me. Hydrogen and oxygen are gasses. Water's a liquid.
5. Now Sam wants to bake a cake. So he's following the cookbook recipe, and he's got the ingredients measured out and mixed up, and he's putting them in the oven. But he won't get a cake: he'll just get a lot of hot flour, hot milk, hot eggs, and hot cake mix.
6. I agree that the product turned out by this factory is injurious to human health. But I want you to know that each and every employee and each and every executive is a person of absolute integrity.
7. I have confidence in this bank; I trust it. So it doesn't matter to me that the tellers often look shifty-eyed or unreliable.
8. We could all have seen the movie better if everyone in the theatre were just a half-foot shorter.
9. I get ahead by looking out first of all for myself. Believe me, if everyone looked out for themselves, they would all get ahead.

ML5-1

Leading Idea 7: Hurting others with words.

The issue of hurting others is a theme that runs through the first chapter of Lisa, and which will come back again and again. There are, of course, many different ways in which people hurt each other. It can be done physically, it can be done psychologically. It can be done intentionally and non-intentionally. It can be done with deeds or it can be done with words. Children should eventually come to recognize how varied are these ways in which we can hurt one another.

For example, on the first page of this chapter, Lisa casually uses the word "retarded." Later she will feel guilt-stricken when she realizes that she made a remark to Bill Beck which could have hurt him very much. She is not sure whether she did this intentionally or unintentionally. In contrast, when Fran is on the point of using the word "retarded" to Bill Beck, she stops herself when she recalls that Bill has a sister who is several years behind her peers in school. Fran is extremely sensitive to how her words might have harmful consequences, while Lisa is not, although she is mortified when she finds out what she has done.

In dealing with younger children, you have probably found it useful to acquaint them with the difference between intentional and unintentional behavior. For example, in *Harry Stottlemeier's Discovery,* we stress the importance of getting children to recognize that some incidents are quite accidental and should not be interpreted as deliberate and malicious. For younger children it is a real step forward to be able to distinguish between intentional and unintentional behavior.

However, in dealing with pre-teens and teen-agers you may find that the children have learned this lesson only too well, and seek to excuse everything they do with "I didn't mean it." (Many younger children do this also.) Such behavior on their part can be an evasion of responsibility for the consequences of their own actions. There comes a point when they should know what will result if they do or say this or that. One does not get rid of one's responsibility for one's action simply by claiming thoughtlessness as an excuse.

EXERCISE 19

What consequence is likely to occur from the actions listed below? Tell in each example if each consequence is intentional or unintentional:

1. Leaving a fire in the camp site with no one watching it.
2. Not repairing the Lighthouse caution light.
3. Going out in the pouring rain without a hat and coat.
4. Forgetting to remove your roller skates from the stairs.
5. Giving your mother a gift on Mother's Day.
6. Finishing a painting that you've worked on for many days.
7. Jokingly, calling a new child in your class "Fatso".
8. Putting a tack on another child's chair.
9. Reading a secret note from your best friend aloud to your other friends.
10. Reading a letter from John about Pete to Pete. R4

- Can unintentional consequences be prevented?
  If yes, how? If no, why?

GUIDELINES

DRAWING CONCLUSIONS FROM "IF-THEN" SENTENCES

In the discussion of *Standardization*, (see Chapter 5 of this *Manual)* it is noted that sentences of the form "**If..., then...**"can be translated into the form "**All... are...**". Thus, as is pointed out in Rule 6, the sentence "**If it's an animal in this territory, then it's a wild creature**" can be standardized as "**All animals in this territory are wild creatures.**"

However, there are many occasions on which it is inconvenient to translate a sentence of the form "**If..., then...**" into a statement beginning with "**All**". In such cases, the "**If..., then...**" sentence can be allowed to stand as it is and to serve as the first premise of a valid reasoning arrangement. Keeping the sentence in its original, "**If..., then...**" form, we add a second premise. Where this two-premise arrangement is correct, we can proceed to make sound inferences.

Take as an illustration "**If it rains tonight, there'll be puddles tomorrow.**" This sentence contains two separate assertions ("**It rains tonight**" and "**there'll be puddles tomorrow**"). Moreover, these two assertions are conjoined in a special way: *it is supposed that a connection holds between them*. Supposing such a connection holds, we can set up four different two-premise reasoning arrangements. In each arrangement, the first premise assumes the connection holds between what follows the word "**If**" and that which follows the word "**then.**" (In these reasoning arrangements, the "**If..., then...**" connection is assumed to hold, whether it actually does so or not.)

Many "**If..., then...**" connections are presumed on the basis of our experience of two events going together, or of one succeeding the other. For example:

If it's not cloudy tonight, we'll be able to see the stars.
If Tommy is skinny-dipping, then he must be very wet.
If a bee stings me on the hand, my hand swells up.
If the whole house is on fire, then it must be smoky in the living room.
If water is heated, it evaporates rapidly.

Another source of "**If..., then...**" connections are concepts so defined as to be interdependent. Here are some illustrations:

If it's a circle, then it's round.
If it's a boy, then it's someone's son.
If this year is 2000, then next year will be 2001.
If that flame is eternal, then it will never go out.
If you are you, then you can't be me.

In the first group of sentences listed above, it is supposed that certain facts or experiences are *always* accompanied by or succeeded by other facts or experiences. In the second group of sentences, it is supposed that the meaning of the "**If**" clause *inevitably* involves the meaning of the "**then**" clause. Regardless what things are mentioned, the connection is assumed to hold invariably, so long as the entire sentence is of the "**If..., then...**" form.

Now for the second premises: these are found by considering four possibilities: that the first part of the "**If..., then...**" sentence is true — or, that it is false; and, that the second part of the sentence is true — or, that it is false. We set out the four alternative reasoning arrangements involving "**If..., then...**" sentences in this fashion:

I. First premise: **If it rains tonight, there'll be puddles tomorrow.**
Second premise (the first part of the first premise considered to be true): **It rains tonight.**

II. First premise: **If it rains tonight, there'll be puddles tomorrow.**
Second premise (the first part of the first premise considered to be false): **It doesn't rain tonight.**

III. First premise: **If it rains tonight, there'll be puddles tomorrow.**
Second premise (the second part of the first premise considered to be true): **There will be puddles tomorrow.**

IV. First premise: **If it rains tonight, there'll be puddles tomorrow.**
Second premise (the second part of the first premise considered to be false): **There won't be puddles tomorrow.**

Now that we have worked out the premises in each case, and have identified the four different reasoning arrangements, which of these arrangements will yield sound inferences and which will not? Here the answer is very simple: of the four arrangements just listed, **Type I and Type IV are valid, while Types II and III are invalid.** This means that it is possible to draw logical conclusions using Types I and IV, but not by using Types II and III.

The conclusion of Type I is that the second part of the first premise is true. The conclusion of Type IV is that the first part of the first premise is false. Let us look at these again schematically.

Type I (VALID)

If it rains tonight, there'll be puddles tomorrow.
It rains tonight.

Therefore: There'll be puddles tomorrow.

Type II (INVALID)

If it rains tonight, there'll be puddles tomorrow.
It doesn't rain tonight.

(No conclusion follows validly from these premises.)

Type III (INVALID)

If it rains tonight, there'll be puddles tomorrow.
There will be puddles tomorrow.

(No conclusion follows validly from these premises.)

Type IV (VALID)

If it rains tonight, there'll be puddles tomorrow.
There won't be puddles tomorrow.

Therefore: It doesn't rain tonight.

When working with these arrangements, it is well to alert students to the possibility that the connection between the "If" clause and the "then" clause *may not in fact hold.* It may rain tonight, and yet the dry ground may soak up the water so quickly that no puddles will be left by tomorrow. Or, there will be puddles tomorrow, but due to someone's garden hose rather than to rain.

* * *

You may wonder whether "If..., then..." reasoning arrangements have some special merit in problem-solving. There is a certain connection. Problem solving often proceeds by means of *hypotheses* (proposed solutions to problematic situations), and "If..., then..." sentences in "If..., then..." reasoning arrangements can be thought of as *hypothetical* (because the connections they assert are assumed — proposed — to hold.) But you should be aware of some of the difficulties in using these arrangements for problem-solving.

First, the reasoning arrangements may not be needed. If the problem consists of a ballpoint pen out of ink, realizing that the solution is to get a refill does not require the elaborate structure of an "If..., then..." arrangement. Second, use of these arrangements can produce the illusion that one has found the one and only solution to a given problem. Since a valid *arrangement* always holds, its use can lead one to think that a particular *conclusion* in such an arrangement must be true. But this is a mistake.

One of the things we try to do in problem solving is *explain* evidence we have at hand. Such evidence usually consists of a number of apparently disconnected and puzzling facts. For example, suppose someone had locked his bicycle in his garage at night. The next morning he finds the garage broken into, and his bicycle missing. He also finds a wallet outside the garage, and Walter's student ID card in is. Now, he frames a hypothesis to explain the evidence: **"the person who took my bike dropped his wallet outside the garage."** So far, so good. Now he plugs that hypothesis into the following valid "If..., then..." reasoning arrangement:

If the person who took my bike dropped
his wallet outside the garage, then
Walter is the thief.
The person who took my bike dropped
his wallet outside the garage.

Therefore, Walter is the thief.

But wait! Other hypotheses can also explain the evidence. For example, suppose someone wanted to frame Walter, stole his wallet, and deliberately left it at the scene of the crime. An alternative hypothesis can then be devised, using the same valid "If..., then..." arrangement, to support the conclusion that Walter is *not* the thief. (The "If..., then..." connection can be revised to read: **"If the person who took my bike dropped Walter's wallet outside the garage in order to incriminate him, then Walter is not the thief."**) We should be wary of jumping to conclusions. We should try to take *all* the evidence into account (not just evidence found at the scene of the crime), and to choose from a variety of hypotheses that hypothesis which best explains the evidence. But if we are to make such a selection wisely, we will need something more than valid "If..., then..." arrangements.

In looking for answers to problems, we want definite solutions. But problem-solving efforts using "If..., then..." arrangements can almost never be thoroughly conclusive: new evidence may crop up, or new hypotheses arise which better explain the evidence already available. In our search for conclusive solutions, we may be tempted to assume that a conclusion reached by means of a valid reasoning arrangement is guaranteed to be right. Although this is a mistake, the fact remains that drawing conclusions from "If..., then..." sentences plays an important role in problem solving, both in science and in everyday life.

EXERCISES

I. What conclusions can be validly drawn from the following:

1. If the birds are flying north, then summer must be coming.
   The birds are flying north.
2. If Mary gets an A, then she must be the teacher's pet.
   Mary's the teacher's pet.
3. If I eat strawberries, I get a rash between my toes.
   I have a rash between my toes.
4. If this dog whistle is blown, Snoopy will bark.
   Snoopy's not barking.
5. If the light's now red, it will next turn green.
   The light's not red now.
6. If the last year on this day he celebrated his 100th birthday, then today he must be 101.
   He's not 101 today.
7. If the Australians are ahead, then the New Zealanders are not far behind.
   The Australians are ahead.
8. If tomatoes are vegetables, then they are edible.
   Tomatoes aren't vegetables.
9. If they had eaten those poisonous mushrooms, they'd now be very ill.
   They're not the least bit ill.
10. If they're kids in this class, then they're tired and hungry.
    They're tired and hungry.

II. Indicate at least one circumstance under which the connections in the following "If..., then..." sentences would *not* hold.

1. If the temperature drops to 32° F, this body of water will freeze.
2. If kids study, they'll get good grades.
3. If something goes up in the air, it must come down.

ANSWER **15**

A. There are no precise "right" or wrong answers here, merely reactions that seem more or less appropriate.

1. seems unwarranted
2 & 3. no evidence for these.
4, 5, 6, 7. Discuss with the children why these are or are not appropriate.

B.

1. From the evidence seems to be true.
2. true
3. No evidence
4. No evidence
5. true (from 1st sentence)
6. No evidence

ANSWER **17**

1. true (It could not be 9:02 at night because there is no school for children at night.)
2. false (Nothing in the paragraph warrants this conclusion.)
3. false (Nothing in the paragraph warrants this conclusion.)
4. true (The children are seated and the teacher is writing on the blackboard.)
5. false (Nothing in the paragraph warrants this conclusion.)
6. true (If the teacher is writing on the blackboard, there must be chalk.)

16

Again, there are no hard and fast "right" answers. However, the teacher might wish to point out that #1 allows no comfort, whereas #6 offers a kind of comfort that may not be appreciated by all people. Further, #2 not only allows for no comfort, empathy or concern, it is similar to "shooting the bearer of unpleasant news." (You might wish to acquaint the children with that tale.)

The chance to role-play the situation affords a means for empathizing with each of the characters involved, and should help to awaken sensitivity.

ANSWERS TO GUIDELINES SECTION

Part I.

1. Summer must be coming.
2. No valid inference possible.
3. No valid inference possible.
4. The dog whistle wasn't blown.
5. No valid inference possible.
6. Then he didn't celebrate his 100th birthday on this day last year. (assuming, of course, that he's still alive.)
7. The New Zealanders are not far behind.
8. No valid inference possible.
9. They didn't eat the mushrooms.
10. No valid inference possible.

Part II.

1. If the body of water in question is salt water, such as an ocean, it won't freeze at 32°F.
2. They may have poor study habits. Or the grading procedures may be questionable.
3. Not if it can get past the earth's gravitational pull.

CHAPTER TWO
LEADING IDEAS

1. Review of "All," "Some," and "No" sentences.

2. Nicknames for sentence arrangements.

3. Precious things.

4. Pablo's burial.

5. Fran and Lisa's reaction.

6. Tony and Harry's insensitivity.

8. The principles of consistency.

    a. the principle of non-contradiction

    b. the principle of the excluded middle

    c. the principle of identity

8. Lisa's paradox.

9. Laura's inconsistency.

10. Is everything determined?

11. Fighting.

CHAPTER TWO

PREFACE

The chapter is a study in opposites: pleasure — pain; tears — laughter; understanding — ignorance; life — death; what is, or exists — what is not, does not exist. A main theme is the importance of learning to recognize the logical character of such oppositions: that blindly mixing opposites results in *inconsistency*, while respecting and preserving their differences results in *consistency*. Lisa and her friends discover certain principles of consistency which better enable them to understand logical consistency, and thus how reasoning works.

The chapter begins with Tony's recalling some of their results from the previous year when working on "figuring things out." This leads the children to realize that various groups of sentences they had discovered fall into certain distinct patterns. To identify these patterns, they devise a nickname for each three-sentence arrangement.

Next, Fran and Lisa visit Millie only to discover that Millie's pet guinea pig, Pablo, has just died. The children improvise a funeral ceremony for the guinea pig. Afterwards, they tell Tony and Harry about the funeral; the boys laugh at it and soon the girls join in. Eventually they become more serious, and reflect on life and death as opposites. The children notice an even more general opposition: just as life is solely life and never death, so whatever is is just itself, and never its opposite. They find three different ways of expressing this discovery: as a principle of non-contradiction, as a principle of the excluded middle, and as a principle of identity.

Lisa plays a leading role in the discovery of these principles of consistency. Surprisingly, she then tries to show that they can lead to absurd consequences. This is Lisa's paradox, in which she contends that airplanes can't fly. Although the paradox is left unresolved, the children do not question the new-found principles of consistency.

There next occurs an example of an inconsistency. Laura tells Tony that she won't go out with him, and she tells Sandy that she won't go out with *him* because she is going with Tony. This leads to a situation in which Sandy challenges Tony to a fight.

Before the fight takes place, the children debate whether its outcome is already decided. They speculate that things may be so determined that the result of the fight is inevitable. Tony denies this and Lisa for once agrees with him, although it is doubtful that she understands Tony's position or he hers. The fight occurs as scheduled and is pretty much a standoff: no one wins, no one loses.

Tony, an advocate of freedom in the discussion on determinism, feels that there is nothing either he or Sandy could have done but to go through with the fight, instead of seeking for alternatives to avert it.

Leading Idea 1: Review of "All," "Some," and "No" sentences.

Readers of *Harry* will recall that logical sentences cannot begin with words other than "all," "some" or "no." These words are called quantifiers. One begins the sentence with the word "some" when one wishes to express quantity that is less that all but more than none. (See the *Manual Accompanying Harry,* Chapter Four, Part II.)

However, the children in *Harry* were able to draw inferences only from sentences that began with the word "all." They did not try working with combinations of "all," "some," and "no" in the same arrangement of sentences. In this book, as you will see, they do try working with "all," "some," and "no," but then discover it is a very complicated business. Eventually, they decide to restrict themselves to sentences beginning with "all" or "no." This means that the logic worked out in *Harry* and *Lisa* is applicable only to sentences whose subjects are plural. It will not work with sentences such as "King Kong climbed to the top of the Empire State Building"; "George Washington was President of the United States"; "Mary crossed the street," or "The cat ate the mouse." In other words, it does not apply to sentences about singular persons or things.

Leading Idea 2: Nicknames for sentence arrangements.

In Chapter Four, Part II of the *Manual Accompanying Harry Stottlemeier's Discovery,* there is a discussion of the four types of logical sentences, two of which are affirmative and two negative. You may also recall that Lisa and Harry (on page 60 of *Harry Stottlemeier's Discovery)* nickname these four types of sentences "A," "E," "I" and "O."

Now in drawing an inference from two premises, it is evident that you will have an arrangement of three sentences, each of which may be either "A," "E," "I" or "O". For example, you may have an EOA, or A I I and so on.

What the children at this point suggest is that these triads of letters would be more memorable if they were represented as the vowels in girls' names. Thus, an arrangement of three sentences, each of type "A", would be an "AAA" arrangement and could be nicknamed Barbara. An "IIE" could be Millie. An AIA could be Maria. An AIE could be Alice and so on.

LOGIC EXERCISE: Nicknames

1

In *Harry,* the children nicknamed logical sentences beginning with "all," A sentences. Here, they nickname arrangements of three such sentences **Barbara**; the three vowels stand for an arrangement of three "all" sentences. Notice that "Barbara" is a code word: it's not *just* a nickname — its vowels have a special meaning, standing for three "all" sentences. In Chapter Five, the children come up with nicknames for other arrangements of logical sentences.

Using and unravelling ciphers and secret messages has fascinated people of all ages for thousands of years; perhaps your students would enjoy the following exercise. It's primary aim is to encourage them to figure something out for themselves.

1. Divide the class into groups (two or more - the relative size depends on what you think will best work for your class.)
2. Ask each group, seperately, to list as many children in *Harry* and *Lisa* as they can recall.
3. Ask each group, in secret from the other groups, to think up a nickname for each character they've recalled. If you think they can handle it, tell them to make the nickname somehow descriptive of the character named, or to use some letter in the original name as the first letter of the nickname. In other words, encourage them to invent their own code.
4. Now each group has a secret code. Ask each group to write *only* the code (nick)names on the board, but to keep (for themselves) a written record of who these nicknames name.
5. Each group now takes its turn answering questions of the others. These questions should be designed to crack the code of the group being questioned, by identifying the nicknames on the board with characters in the books.
6. Ask each group to be questioned to appoint an umpire to decide whether the questions are fair. The umpires should all enforce one general rule — *no question has to be answered which uses the proper name of any character in either book.*

O

Leading Idea 3: Precious things.

Millie, upon finding Pablo dead, remarks how "precious" he was to her, and suggests that he will be irreplaceable. This immediately implies a connection: things precious are those things which cannot be replaced. One can replace a broken cup but one cannot replace a member of one's family.

Millie then suggests that Pablo was precious because he was incomparable: there was nothing else like him in the world. Here you might want to ask your students if something can be precious just because it is rare, or whether it has to be rare and excellent as well. A postage stamp may be precious in the sense that it is worth a lot of money just because there are no others like it. But is it excellent? On the other hand, a great work of art is both unique (only one of a kind) and at the same time is excellent (i.e., of high quality.)

Notice that Millie, mourning Pablo as she buries him, praises him as having been not simply incomparable but excellent. She remarks, "You were a *good* guinea pig." Millie's actions throughout the entire episode manifest her recognition of his preciousness. Up to now, she has been rather scatter-brained in her general behavior. But, during and after the funeral, she conducts herself with dignity and integrity.

In the last chapter of *Lisa,* when Millie and Harry discuss differences between fairness, friendship and love, it will be noted that love for Millie involves paying attention to what is special or precious in another person or thing. It is sensitivity to the *preciousness* of other people and things in the world that enables us not only to appreciate but to care for these people or animals when they are alive.

For moral education to be feasible, children have to be able to identify what is valuable, what is precious, what should be cared for. Once they have identified the things that matter to them, it is especially worthwhile to get them to spell out how such values are to be brought into existence in their daily lives (through creation or invention or discovery) or if already in existence in their lives, how they are to be maintained (through caring, conserving, preserving, cherishing).

DISCUSSION PLAN : PRECIOUS THINGS

1. Are there things you treasure? What are they?
2. Are there qualities in people that you treasure? What qualities, for example, do you treasure in your friends? What qualities do you treasure in your parents? in your teachers?
3. People say that gold and silver are precious. Why do they say that? Do you agree?
4. Sometimes it is said that every human life is precious. Do you agree?
5. Sometimes it is said that works of literature and of art are precious. Do you agree?
6. Would you rather have a lot of things that aren't very precious or a few things that are?
7. If something is rare, does that make it precious?
8. If something is abundant, does that mean it can't be precious?
9. Can something that's very small be as precious as something else that's very large?
10. Would you rather possess precious things which you didn't create, or create precious things which you then don't possess?

ML1-2

EXERCISE: Precious Things. **3**

A. Answer "yes" or "no" to each of these questions.

1. You break a promise to a friend. Is that friend precious to you?________ Is the promise something precious?________
2. In order to keep an appointment with your dentist, you give up watching the best show of the year on T.V. Are your teeth precious to you?________ Is T.V. precious to you?________
3. You go to school despite having a severe cold because you are having a test that day and the teacher might think you stayed away to avoid the test. Is the teacher's opinion of you precious to you?________ Is your health precious to you?________

B. What would *you* do if #3 above described a true situation? Let's say that your teacher announced "Whoever stays away from school on the day of the test is going to fail, no matter what the excuse." And let's suppose that you wake up that morning coughing and sneezing, and with some fever. What would *you* do? In the space provided, list *some of the things you might do* in this situation. Don't forget, both the teacher's opinion of you and your health are precious to you.

____

____

____

____

____

MI35

ACTIVITY: "Things I Hold Dear."

A. Listing Activity. Distribute a copy of the handout entitled "Things I Hold Dear" to each student (See Example Below). Ask students to fill in Column A with ten things which they hold dear. You might have to decide on the criteria for precious or things people hold dear. After students have completed Column A, have them check the appropriate boxes under the indicators listed at the top of each column. For example, if a student feels that one thing he/she holds dear can only be done alone, then he/she would check the box in that column.

"THINGS I HOLD DEAR"

Column A	Costs More than $5	Can Only Be Done Alone	Requires Perm. from Adults	Not on Your List 3 yrs. ago	Only Done in Groups
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					

B. After students complete handout, ask them to write a statement which describes what they have learned about themselves as a result of this activity. You might have students simply complete the unfinished sentence:
As a result of this activity, it is more clear to me now that ....

4

C. Sharing. You might ask students to share their lists with one another. This task might take place in pairs, small groups, or in a full class discussion. Only student volunteers should be asked to share their ideas, reserving the right for students to pass. As students share their statement, you might ask questions which focus on the criteria we use to select those things we hold dear. Which criteria seem most important? Which seem least? How might our criteria change in the future? What helps determine the criteria we use? *JG56*

Leading Idea 4: Pablo's burial.

You may want to ask your students if they would have conducted a funeral service for Pablo the way Millie, Fran and Lisa did. Would they have buried him at all, or would they have let him be thrown in the garbage can? Does it matter what kind of box is used? Does it matter whether anything is said, such as Millie's comments about Pable? Would your students have thought of sprinkling grass, daisies and dandelions over the box?

You might further ask why all of these things are being done. Perhaps your students will begin to see a connection between them and the *preciousness* of the guinea pig to Millie. Values brought into existence must be maintained in existence, and when they pass away, it is fitting that they be commemorated.

DISCUSSION

5

A. For each of the following, say what you believe are the reasons for the rituals chosen:

1. The ancient Greeks buried people with coins ____________
2. Stone Age people buried their dead with the articles they had used as tools when they were alive. ____________
3. Among some Australian tribes, the mourners turn their clothing inside out. ____________
4. The English, and later the Americans, adopted from the ancient Romans the custom of wearing black clothing at funerals. ____________

B. Is there anything all the customs related above have in common?

C. Is there anything similar between Millie's burial of her pet and funeral customs in general?

M136

DISCUSSION: The Children's Reaction to the Burial.

6

1. Why did the boys laugh when they were told about Pablo's funeral?
   a. because it was funny to have a funeral for an animal?
   b. because they didn't think about it as if it were their own pet?
   c. because they didn't have any pets?
   d. because they didn't really know how to react to death?
   e. because they didn't want to show their sadness?
2. Why did the girls, after telling about Pablo's funeral, laugh too?
   a. was it to release their emotion after the funeral?
   b. was it because it seemed funny to them after seeing how the boys reacted?
3. Should the girls have felt guilty that they laughed?
4. Can things be funny and sad at the same time? (*i.e.*, slapstick humor).
5. How do you think Millie would feel if she knew that they were laughing about the funeral?
6. Were the children laughing about Pablo's death, or about the funeral, or both?
7. Do you think people should have funerals for their pets? Why or why not?
   (Teacher may go on to discuss death of people and funerals for people, if it seems appropriate.)

R9

DISCUSSION

Ask the students to consider how they might react to news of the death or destruction of something precious to them, by doing skits. Have them act out how they would react to news of:

A. death of a pet. **7**
B. loss of a favorite token or souvenir.
C. breakage of a meaningful gift.
D. destruction of something they made.

Mc5

For another look at the philosophical significance of the death of a Peruvian guinea pig, see Anne Roiphe, "Human Drama in a Small Cage" (The New York Times: June 26, 1977, pp. 52-53). At first the two guinea pigs which the author bought for her children strike her as without thought or feeling: "I searched his eyes . . . They were like stones." Then the female dies. Before long the male is lying down silently, with no interest in food. They assume that he is sick of the same disease that took his mate, and that soon he too will die:

> **8** "Suddenly, frantically, Sniffles ran from one end of the cage to the other facing the wall away from us, flipping over and over as if possessed of a demon, his eyes rolling in his head. Never before had he done this. He's dying, we thought. In the morning, he was still there, his back to us, no turning of the head when we approached. He seemed to be getting smaller and his fur appeared as if it might at any moment slip off his tiny frame. He was looking at nothing. Is he thinking about dying, asked one of the children. Of course not, said one of our older daughters, man is the only animal who can imagine his own death . . . Suddenly, he turned around . . .He's going to live, said the children. He faced the room. He watched us again. With a certain horror I realized he had never been sick at all. Clearly, after initially not grasping the situation, he then had felt alone. He was grieving for his mate. He was almost driven mad with loneliness and grief. He had mourned and then, pushed by the force of life, he had returned, adjusted, joined us again. In some way in that small cage a creature had sensed death, had imagined it so well that loneliness nearly drove him to his own death, and then he had settled for mere existence, reconciled to loss."

Perhaps you can have your students compare what happened with these two guinea pigs with Millie and her pet. What similarities do they see in the two stories? What dissimilarities? Perhaps they can write a short paper contrasting the two events. What conclusions do they draw from the two incidents? Do they think that the above account makes Sniffles too much like a human being — or do they think it is accurate?

ML

Leading Idea 5: Fran and Lisa's reaction.

Fran and Lisa's behavior during the entire episode seems very inconsistent. First, they comfort and console their friend who has just suffered a loss. They then assist her in burying Pablo, taking an active part in the funeral rite. (It should be noted that Millie does not fail to express her gratitude to Lisa and Fran. She does so wordlessly by shaking hands but with a dignity we have not previously noticed in her.) Thus the initial reaction of Fran and Lisa is sympathetic and compassionate. However, when they discover that the boys take the whole business as hilariously funny, the girls take it as funny, too. But they then feel ashamed of themselves, as evidenced by the fact that they were glad that Millie was not there to see them laughing; they talk about how well Millie did what she had to do. On their way home, they lapse into complete and painful silence, perhaps due to a recurrence of guilt over their laughter coupled with the shock of the experience of death.

One must remember that the boys were neither present at the funeral nor did they experience Millie's dignity throughout the entire rite. Thus, they did not have the reasons Fran and Lisa did for feeling either compassion or guilt. It should be pointed out, too, that in this situation the guilt the girls feel has not been implanted by an adult, but rather is a result of their behavior in light of their friend's loss and her dignity in commemorating this loss. This question of guilt might be something that you might want to touch on lightly now with your students — pointing out how in this case it is peer-related and very real for Fran and Lisa. You can come back to the topic occasionally as the course goes on, as your students feel more comfortable with the ethical questions involved in the course.

DISCUSSION PLAN: Fran & Lisa's Reaction.

A. Say what is common to or the same in all of the following situations:
  1) A boy cries while watching a sad movie, but quickly brushes away his tears before he walks out of the theatre.
  2) A girl who has had a terrible argument with her mother, and has said many angry words, kisses her mother after she falls asleep.
  3) A girl joins her friends in unfriendly gossip about a boy she secretly likes.
  4) An angry mother sends her child to bed without supper as punishment, but makes sure that there are leftovers for him to take when he raids the refrigerator later.

B. Do you ever do things that are similar to the things listed above?

9

MI37

Leading Idea 6: Harry and Tony's insensitivity.

When Harry and Tony were told of the death and burial of the guinea pig, they found it "hysterically funny." It is perhaps understandable, not having directly experienced the funeral ceremony, that they should react to the situation as comical. Also, what can appear to be callousness might be a result of their fear of showing tenderness or sensitivity because they are boys, and boys in this culture are not expected to show sensitivity. However, although both of these things might be true, their behavior indicates that they could neither read the situation for what is was nor act in a way appropriate to it. We have mentioned before that very often what appears as callousness, insensitivity or perversity is instead a lack of ability to understand a situation in its entirety and act in a manner appropriate to it.

Of course, it is also possible that Harry and Tony are very uncomfortable about the idea of death and, therefore, laugh at it in an effort to minimize their own fears about it.

You might ask your students to comment on the boys' behavior, and see if they come up with any of the above interpretations. In any case, the discussion will give your students an opportunity to analyze behavior in a particular context in which, unlike Harry and Tony, they know the entire situation. This kind of exercise — analyzing behavior of characters in a novel — is essential in learning how to read situations.

DISCUSSION PLAN: Insensitivity

10

A. For each of the following situations say what is the fact *you* know that the person doing the action does not know:

  1) An employee of a bill collection agency calls a woman whose husband is in the hospital and threatens to sue if the bill for the family car is not promptly paid.
  2) Johnny spent the night babysitting for a neighbor who had a sudden emergency. The next morning in school his teacher scolds him for coming in unprepared to take the math test.
  3) Martha's older brother has just become a Hare-Krishna. Martha is walking on Broadway with her friend, Jenny, when they see a group of young Hare-Krishnas. Jenny says to Martha, "Don't those people look ridiculous?"
  4) Mrs. Jones didn't think to call ahead to tell her daughter that she was coming to visit because she was preoccupied with the bad news she had received from her physician the day before. When she arrived at her daughter's apartment, her daughter told her, "Dave and I are on our way out. Didn't I tell you to always call before coming over?"

B. In each case, do you think the person's actions would have been different if they had known what *you* know? How?

M138

Leading Idea 7: The principles of consistency.

One of the main objectives of a program in philosophy for children is to help young people avoid mental confusion. All of us,in trying to deal with our experience — so often fragmentary and chaotic — have difficulty keeping our thoughts in order. Children are especially vulnerable to finding the sensations and perceptions which flood in upon them bewildering and even overwhelming. It is truly remarkable that they are at all able to function in consistent, coherent ways despite the torrent of distracting stimuli that surround them in school and at home.

To counterbalance such confusion, children as well as adults struggle to think clearly about what is happening around them and to them. Such orderly, structured thinking exhibits certain basic patterns of organization which can be formulated as three *principles of consistency:*

A. The Principle of Non-contradiction.
B. The Principle of Excluded Middle.
C. The Principle of Identity.

All three of these principles are covered in this chapter, and you should take time to point them out and explain them to your students.

A. The principle of non-contradiction.

This principle is introduced when Fran reports Millie's remark: "When I left him this morning he was alive and when I came back he was dead." Tony then remarks: "Either you're alive or not alive. You can't have it both ways." Tony's comment illustrates the principle of non-contradiction, which is that a *statement can't both be true and not true.*

A. The Principle of Non-Contradiction. ("not-both")

Ask the children if they can act out each of the following sets of characteristics:

1. Alive - Not alive - Both at once
2. Asleep - Not asleep - Both at once
3. Hungry - Not hungry - Both at once
4. Parent - Not parent - Both at once
5. Lying - Not lying - Both at once
6. Ugly - Not ugly - Both at once
7. Doctor - Not doctor - Both at once

B. The Principle of the Excluded Middle. ("either-or")

Refer to the assignments in the above exercise. Did the children sometimes attempt to do both at once by finding something in between (for example, half-awake or kind of ugly)? Discuss whether these would really include each of the extreme concepts, and also whether there is any middle. The best examples of excluded middles are the parent, doctor, and alive examples. (But you might, if the kids can handle it, discuss how you can tell whether someone is alive — life-support systems, heartbeats, brain activity, and so forth.)

C. The Principle of Identity. ("A = A")

Have the children describe the classroom or others in the class using the form "A is A and not B." You might ask them to address the truth of some earlier statements from part A. Use colors, shapes, and physical characteristics as a start.

Mc6

B. The principle of the excluded middle.

Lisa reflects on Tony's remark and then expresses it in her own fashion. But as Lisa formulates it, it is slightly different. Lisa says: "Is it true you've gotta be either alive or dead, you can't be anything in between." This remark is an illustration of the principle of the excluded middle, that *statements are either true or false* - there are no additional alternatives. Of course, as Lisa adds, what is true at one time may be false at another. Fran is not a lawyer now, but she can become a lawyer.

C. The principle of identity.

Lisa then adds an illustration of the principle of identity when she remarks, "You can only be what you are." She and Fran then proceed to illustrate this further: "At this moment I am the age I am and not some other age." "At this moment you are wearing the clothes you are wearing, and not some other clothes." "A briefcase is a briefcase, not a non-briefcase."

The principle of identity, therefore, means that *if a statement is true then it is true.* Another way of putting this is to say that *a thing is what it is and not some other thing.* You are yourself, not someone else. Your house is your house, not someone else's house. *Each and every person or thing is exactly what it is and not some other person or thing.*

We use these principles when we try to avoid contradicting ourselves, when we recognize that every statement is true or false, avoiding delusions that in difficult situations we can have it both ways, and when we keep in mind that a truth once discovered — whether pleasant or unpleasant — must henceforth be admitted. By using these principles in our own thinking, we try to make our thinking consistent. If we ignore them, we are likely to think in a very confused fashion.

Principles of Consistency Exercise

After each sentence below circle **F** for **false** or **T** for **true**, and fill in the **principle of consistency** which applies.

(WHAT PRINCIPLE)

1. A boy cannot be a girl. T F ________________
2. A boy cannot be a baseball player. T F ________________
3. Every girl is either tall or not tall. T F ________________
4. A boy cannot be a gun. T F ________________
5. Mary is here and she is also there. T F ________________
6. A blob is big and it is small. T F ________________
7. I love animals and I hate cats. T F ________________
8. A girl is a female person. T F ________________
9. I am me and not you. T F ________________
10. My father is not your father. T F ________________

M13

12

Review of Logical Consistency

A. Answer true or false. "All globs are prags. Some prags are not globs. Therefore, "

1. Some prags are globs.
2. All prags are globs.
3. Some globs are prags.
4. No prags are not globs.
5. All things that are globs belong to the set of things that are prags.
6. No things that are prags belong to the set of things that are globs.
7. Some things that are prags do not belong to the set of things that are globs.
8. The set of globs is identical to the set of prags.
9. If something is a glob then it is also a prag.
10. If something is a prag then it is sometimes a glob.
11. If something is a glob then it is sometimes not a prag.
12. If something is not a prag then it is also not a glob.

Note to teacher:
Reasoning with nonsense syllables can be useful for showing students that the rules of reasoning are forms which are valid independently of the contents of the individual sentences. But some students may find it difficult to work with meaningless materials. Use your own judgment about the value of this kind of exercise for your class.

B. After trying to first answer intuitively, reformulate the above sentences into standardized sentences.

C. Now that the sentences are in standardized form, do you still agree with your intuitive responses?

M12

13

14

DISCUSSION PLAN: Inconsistency

Examine the following statements for possible inconsistency; remember, these are topics for discussion — they may not have a simple, yes or no answer.

1. "I love books, But I can never find any books that are interesting. So that's why I don't read."
2. "I think TV programs are stupid. But one thing you've got to say for them: they hold your interest. That's why I look at them all the time."
3. "Whatever kids say is stupid. Since I'm a kid, whatever I say is stupid. So don't pay any attention to what I've just said."
4. "I firmly believe that animals can't think: they're just machines, that's all. Of course, my dog is exceptional. He's very obedient, does everything I tell him to do, and is very gentle with children. He sure is a smart dog."
5. Mary hates boys; that's why she wants to make them feel bad. But to make them feel bad, she has to go out with them; that's why she dates boys so much.
6. Johnny admires Mr. Green for being so successful, but he hates his guts.
7. I understand that milk is very good for people. But babies drink milk, and I'm not a baby. No more milk for me!

ML4

Leading Idea 8: Lisa's paradox.

As the discussion proceeds, Lisa remarks that "At any one time, if something is false, it cannot be true. It's got to be one or the other: it can't be both." Lisa is talking about statements. A little later on Fran revises this so as to talk about not just statements, but things in general. "If something is living, it can't be non-living. . . Either something is or is isn't. It can't be both." So Fran broadens the principle of non-contradiction to apply to things in general.

At this point, Lisa introduces a paradox. (In the history of philosophy, the most famous formulation of this paradox is associated with the ancient Greek philosopher, Zeno.) Lisa says airplanes can't fly because a thing can only be where it is, not where it isn't. But an airplane can't fly where it is because the space in which it is would give it no room to move. And it can't fly where it isn't, because it isn't where it isn't. At one moment, Lisa is enthusiasitcally furthering the thought of Fran, Tony and Harry so as to formulate these principles of consistency. Then, in the very next moment, we find her thinking up an application of a principle which seems to be absurd. She seems to enjoy first explaining logic; then finding a situation which raises doubts about the application of the logic to life.

However, in this particular case (unlike in *Harry Stottlemeier's Discovery*), Harry and Tony refuse to take her objection seriously. And Harry gives a very good reason for rejecting her argument that airplanes can't fly. The boys believe that they obviously do fly. Given a choice of accepting Lisa's logic or their experience, they reject Lisa's logic. This does not mean they have found out why her argument is wrong - they haven't. They just refuse to accept it. So we are left with the unresolved paradox that Lisa has suggested.

In discussing this with your students you will probably find that it is wise to show them the paradox and let them play with it, but not to be in any great hopes of resolving it.

Leading Idea 9: Laura's inconsistency.

Mickey informs Tony that Laura tells him one thing and tells Sandy the opposite. She tells Tony she won't go with him anywhere, even if he asks her. She tells Sandy she can't go out with him, because she is going with Tony. What is worse, Laura says that Tony threatened to beat up Sandy if "Sandy keeps bothering her." Now, Tony perceives that Laura's statements are inconsistent with one another. As he puts it: "It sure can't be true that I take her out and that I don't take her out." Of course, as a teacher, you might point out to the students, if they don't point it out to you, that it is curious that in this situation the inconsistency is attributed to a girl in the novel, and not to a boy. As Mickey says, "Just goes to show you: them girls is fickle."

Here is another opportunity to have the class discuss stereotypes like 'fickleness and girls', 'insensitivity and boys', 'inconsistency and girls'; 'consistency and boys'. See whether your students apply the logic they have mastered to questions of sexist stereotyping.

Consistency between Beliefs, Values and Actions

A. Underline all statements that are logically consistent with the statement, "Killing is always wrong."
   1. People should never kill under any circumstances.
   2. All killing is wrong.
   3. Since "murder" means "wrongful taking of life", all killing is murder.
   4. War is the only answer to invasion of your homeland.
   5. Capital punishment is a legalized form of murder.
   6. It is honorable to kill someone who is about to harm a member of your family.
   7. Hunting is a good way to keep the animal population in check.
   8. Eating meat is all right, for after all, you don't kill the animals *yourself.*

B. Discuss the reasons for your answers.

C. Now that you have seen some of the implications of the original statement, "Killing is always wrong," do you agree with that statement? If so, why? If not, can you formulate your own statement about the taking of life which is consistent with your other beliefs? *M9*

15

16

Consistency between Aesthetic Values and One's Actions

IMAGINE THAT: You are sitting on the boardwalk on a lovely early summer morning. You look out across the ocean and you see the sun's reflection sparkling on the waves, lighting them like silver foam. You think, "Oh! How lovely!" because you feel moved by the beauty of the scene. Therefore you would be likely to: (answer "true" or "false" and give a reason for your answer.)

1. Get up quickly and leave.
2. Keep looking out across the ocean until your eyes become tired from the little dots of sunlight dancing before you.
3. Wish you had a camera so you could preserve that moment of beauty.
4. Go home for an early lunch.
5. Feel like crying. *M10*
6. Yawn, and think, "Big deal, so what good is a beautiful view?

NOTE: Rather than spend class time on these paradoxes, you might pass out copies of them and encourage interested students to discuss them on their own. They have no set solutions, nor are there any guidelines that would be especially useful in discussing them. True brain-teasers, they are just plain fun for people who like to think about them.

17

LOGIC: Lisa's Paradox

Most every person is fascinated by one paradox or another, but no single paradox is interesting to everyone. So, you should not feel surprised or frustrated if your students — or you, yourself, for that matter — don't see the point to Lisa's paradox that airplanes can't fly. When people are captivated by a paradox, they keep trying to propose solutions, are sure they've solved it one moment then have doubts the next, are bothered by it, and sometimes think of the paradox as a stupid waste of time though they can't quite put it aside. Watch for the symptoms if you try any of the following exercises:

1. **You will never leave this classroom alive.** For in order to get out of it, you must first get to the door, but to get to the door you must first reach half the distance from where you are now to the door, and then reach half the remaining distance to the door, and then half the remaining distance again, and so on. But no matter how many such half-distances you pass through, there will always be some distance remaining between you and the door. So, you'll never get to the door.
2. **Surprise Quiz:** Larry's teacher always tries to be honest and fair. One day, she announces that there will be a surprise quiz the following week, and that nobody will be able to predict the day on which it will come. "Aha!" thinks Larry, "then it can't come on Friday, for I would be able to predict it by Thursday, since there wouldn't have been a quiz up until then. But if I know it can't come on Friday, then if it hasn't come by Wednesday it can't be on Thursday; otherwise I'd be able to predict in after class on Wednesday. So it will come either Monday, Tuesday or Wednesday. But it can't come on Wednesday, for if it hasn't come by Tuesday and can't be on Thursday or Friday, I'd be able to predict it after class on Tuesday. So it'll either be on Monday or Tuesday. But it can't come on Tuesday, since I'd be able to

predict it after class on Monday, using the same reasoning I've just used for Wednesday. So it will *have* to come next Monday. But it can't be then either, since it would then be predictable. So, there *won't* be a surprise quiz next week." Larry is quite pleased by this until he realizes that if the quiz *does* come next week after all, it really will be an unpredictable surprise.

Will there be a surprise quiz?

3. **The rational crocodile.** Once there was a rational crocodile, who always tried to keep his promises and make his actions fit his words. One day, he grabbed a man for lunch, but before he could eat him, a child appeared and asked for the man's life. "He's my father, and I need him to show me how to plow," explained the child. Thinking he would teach the child some logic, the crocodile replied, "*You* guess whether I will release him or not! If you guess correctly, then I will release him; *If* you don't, I will eat your father." "I guess that you will eat my father," replied the child. What was the rational crocodile to do?

O

DISCUSSION PLAN: Lisa's Paradox

The word "paradox" comes from two Greek words — one meaning "going beyond", and the other meaning "opinion", or "common knowledge."

How does the word "paradox" apply to Lisa's argument that "airplanes can't fly because a thing can only be where it is, not where it isn't."?

18

Can you think of any other "paradoxes"?

Can you think of anything which seems to go against or to go beyone what *ought* to be the case?

What does Lisa's "logical paradox" tell you about the relation between logic and life?

If there can be such a "logical paradox" is there still nevertheless any value to using logical principles? *M139*

NOTE TO TEACHER: Treat this as a fun exercise. The situations are those of slapstick comedy. You could even ask your students when answering, to pretend they are Groucho Marx or Woody Allen.

Inappropriate action and absurdities.

19

Sometimes, things happen which just seem to be ridiculous or absurd. It may be just a crazy sequence of events, an utterly improbable juxtaposition of things, or a sense that the sober, everyday routine one follows is quite insane. (Example: You take off your tie and your pants fall down.)

At other times, however, what would normally or regularly occur is for some reason or other dramatically altered. (Example: You brush your hair with your toothbrush.) This would be an *inappropriate action.*

Consider the following illustrations, and discuss whether you would classify them as inappropriate actions or as absurdities: **IA A**

1. You close the window and a draft blows all the papers off your desk. ___ ___
2. You break an egg and fry the shell. ___ ___
3. You look in the mirror and see someone else. ___ ___
4. A car out in the street backfires, and one of the boys in the class clutches himself and exclaims, "I've been shot!" ___ ___
5. The doorbell rings, so you put on your coat and leave. ___ ___
6. You dry your hands on a towel, then wash them. ___ ___
7. You visit the locker room of your favorite professional football team and find everyone knitting. ___ ___
8. You get up from your chair, your cat sits down on it, and it collapses. ___ ___
9. You decide to eat steak with a spoon. ___ ___
10. You wait for the red light before crossing the street. ___ ___
11. You put your right foot on a chair to tie a sholace, and then tie the lace of the shoe on your left foot. ___ ___
12. You go to the hospital and discover that the patients are all doctors and the doctors are all patients. ___ ___
13. You put out the clock and wind up the cat. ___ ___
14. While talking on the phone, you find yourself tangled in the cord, while at the same moment the bathtub begins to run over and the doorbell rings. ___ ___

ML12

Leading Idea 10: Is everything determined?

In thinking about the scheduled fight between Tony and Sandy, Harry begins to wonder whether the outcome of the fight may not have already been settled.

Tony is simply logically consistent; "Either there will be a fight or there won't be a fight." Harry uses this remark as a springboard to speculate that perhaps the future is already determined. It should be noted that Harry does this by means of an ambiguous remark. He cites the proverb : "What will be, will be." On the one hand, this proverb illustrates the principle of identity. It is like saying that "a cat is a cat" or "a chair is a chair," or "boys will be boys." But on the other hand, it implies that the future is already fated, that "what is going to happen tomorrow has already been decided."

If someone believes that the future is already worked out, that person is usually called a '*fatalist*'. In other words, all is fated, and one cannot avoid one's fate, because that fate is already decided. An illustration of fatalism would be the famous story of the "Appointment in Samarra." According to the legend, a servant comes to his master and says, "Master, lend me your fastest horse. I must get to Samarra immediately." The master wants to know why the servant is so troubled. "Because," the servant answers, "this morning I was at the square in Bagdad, and there I saw Death dressed as an old woman. And Death made a threatening gesture towards me. I know, therefore, that Death is after me, but I can escape by going to Samarra." The master lends the servant the horse and the servant departs. Later in the day, the master decides to investigate. He visits the square in Baghdad, and sees Death dressed just as his servant had described. He confronts Death and demands to know why Death had threatened his servant that morning. At this, Death looks rather astonished and replies, "Why, I didn't threaten your servant. I was just surprised to see him here in Baghdad this morning, when I have an appointment with him this afternoon in Samarra!"

Tony rejects Harry's reasoning. He points out that while there will either be a fight or there won't be, anything is still possible. In other words, he is saying that neither the principle of identity nor the principle of non-contradiction means that everything is fated. The fight may or may not take place; Tony may win or he may not win. Every future possibility has an opposite and for Tony that too is a real possibility. So Tony rejects fatalism.

Determinism is not the same as fatalism. Fatalism is the belief that every event in the future is already worked out. Determinism merely states that nothing happens by chance or by accident; whatever happens, happens according to laws of nature.

Mickey points out that this does not exclude determinism. We may not know what will happen tomorrow, but we may still believe that whatever happens will happen in accordance with laws of nature and not by accident. Mickey suggests that if we know enough about these laws of nature, and if we know what the conditions are today, we could predict fairly well what may happen tomorrow. In the argument, Mickey and Harry come off as determinists, although Harry is rather reluctant on this point. Lisa is both anti-fatalistic and anti-deterministic. She says, "Anything can happen."

Lisa claims that Tony agrees with her on this but Tony has merely said he is not a fatalist. Tony does not say whether he agrees or disagrees with Mickey and Harry about determinism.

This discussion of fatalism versus anti-fatalism, and determinism versus anti-determinism, is anything but simple, and you ought not feel that at the end of the session everyone is going to be convinced of one position or another. These are issues for discussion, and although you can help your students draw the distinctions between fatalism and determinism and to understand what Tony's, Harry's, Mickey's and Lisa's positions are, it could be that this will be the full extent of your role in this case. What is important is that your pupils try to understand the different positions, and can begin to wonder about their relevance to their own experience. As children wonder about the future, these notions (fatalism and determinism) can be helpful in making their reflections more logical and meaningful. They help them sort things out and see that there are alternatives they might not have previously suspected.

ACTIVITY: Is everything determined?

20

A. Could each of the following occur:

1. The British instead of the Colonists have won the Revolutionary War.
2. We send a man to Mars and we find out that there is no such planet after all, that it has been merely an optical illusion.
3. There was no such person as George Washington.
4. A man attempts suicide by jumping off the roof of a ten story building, and survives.
5. A man attempts suicide by jumping off the roof of a ten story building, and he flies instead of falls.
6. You hold a burning match to a piece of ordinary paper, and the paper doesn't burn.

B. Choose any one of the following statements to complete in your own words:

1. All things that happen are pre-determined because.......
   ....
   ....
2. Some things that happen *can* happen differently, but other things cannot, because..............................
   ....
   ....
3. Anything at all that happens might have happened differently because ....
   ....

M141

EXERCISE: Is everything determined?

A. Circle whether you think the following are statements of facts that are (a) determined and not susceptible to change, (b) determined but susceptible to change, (c) determined but susceptible to change only through the action of some person, (d) completely undetermined. Then share with the class your reason for the choice you've made.

1. An embryo will develop into a baby. a b c d
2. The sun will rise tomorrow. a b c d
3. She will end her life in prison, an outcase of society. a b c d
4. She never will marry because when she was a baby, her father refused to give her a red lollypop. a b c d
5. A man will jump from the roof of a nine-story building and be killed. a b c d
6. A ball that is rolled down an inclined plane will reach the bottom. a b c d
7. A light will go on in a room, when the switch is flicked. a b c d
8. After eating all the food in the house, Mary will have nothing to offer her guests for dinner. a b c d

(There are no necessarily correct answers to these — they are meant to generate and stimulate discussion.)

B. Can you think of anything that you consider to be absolutely determined? Can you think of anything that you consider to be absolutely free? *M14*

21

DISCUSSION PLAN: Is everything predetermined?

A. In this chapter, we see different views expressed. Harry believes that whatever is going to happen has already been decided. This point of view is called "fatalism". Lisa disagrees: she believes anything can happen and that the future is un-determined, and completely open. This point of view is known as "anti-determinism." Mickey expresses still a third point of view. He believes that while everything is not "fated" in the way that Harry appears to state, everything is determined by the laws of nature and therefore if we know enough about the laws and conditions that will exist in the future, we could predict the future. This view is called "determinism."

Read the situations described in the paragraphs below. In the space provided tell which point of view the person(s) seem to hold:

1. When Nazis attacked their city these Jews took refuge in the synagogue and prayed to God that "His will be done." ......
2. This woman knew the odds were against her if she fought off the mugger, so she just let him beat her up. ....
3. Another woman knew the odds were against her, but she thought she had a chance of escaping unharmed if only she did take some action ....
4. "No one is going to like me anyway, they always call me 'fatso', " thought this young man, as he decided not to attend the party..
5. Several people were about to board an airplane.
    a) John Jones thought, "Oh well, if it is fated for me to die, I'll die whether on an airplane or on the ground. So there is no sense to being afraid of flying." ....
    b) Mary Smith thought, "The laws of aero-dynamics are such that there is every reason to expect that this plane will arrive at my destination safely." ....
    c) Paul Roberts thought, "Oh my God, anything can happen! I'm really taking a chance getting onto this airplane." ....

B. In which cases were the viewpoints helpful to those who had them? Can the same viewpoint be helpful in certain cases and detrimental in others?

C. Can you give some examples, either from your own life or from the newspapers, of situations in which one of the viewpoints would clearly serve better than the others? *M142*

DISCUSSION PLAN: Free Will **23**

1. Did you freely decide to come to school today?
2. If you are now thirsty, can you choose whether or not to go to the water fountain and get a drink?
3. Did you choose to be thirsty or did it happen to you without your thinking about it?
4. Have you ever chosen to be hungry?
5. Did you choose to be an American?
6. Did you choose the clothes you are now wearing?
7. Can you choose to disobey a traffic law, like crossing the street when the light is red?
8. If you fell out of the window, could you choose not to fall to the ground?
9. Can you make yourself happy just by choosing to be happy?
10. Can you make yourself ill by choosing to be ill?
11. When you do something "of your own free will," does this mean you have no *motive* in doing so?
12. When you do something "of your own free will," does this mean you have no *reason* for doing so?
13. When you do something "just because you feel like it," are you doing it freely?
14. Can you *not* do something you feel like doing?
15. When you do something deliberately, are you doing it freely?
16. Is a free action always the right action? If not, which is more important, that an action be free or that it be right?

ML3-7

Leading Idea 11: Fighting.

At the end of the fight, Tony recognizes that, in a sense, no one won. Fighting is something that your students have probably all experienced. It would be interesting to ask them if they think that Tony should have explored the possibilities of avoiding the fight in the first place. Did it have to happen? Is fighting always wrong? Is it inevitable that one party lose something? That both? Does it really solve any problems?

In a later chapter, Lisa will argue that by believing something, we may be able to make it come true. What happens in this chapter is a good illustration of that. Both Sandy and Tony believe that, once challenged, they have to fight. There is nothing else they can do. Because they believe the fight is inevitable, it is inevitable. Their belief helps make it come true. On the other hand, had they believed that some alternative would have been preferable, like asking Laura to explain what she did, the fight would probably have not come about. Here *underlying* concepts like "male duty" probably played a very strong role in their belief that the fight was inevitable. You could ask your class to consider what might have happened if two girls were involved, instead of two boys. Would a fight have been the first solution considered? What if it had been a boy who had been inconsistent in the first place, instead of Laura?

ACTIVITY: Problem Solving - Alternative to Fighting

A. **Warm-Up Questions:** The purpose of the warm-up questions is to help students focus on the leading idea of having them respond to a series of questions which elicit their experiences and reasoning relating to the leading idea.

1. How many of you have ever had someone say something about you that wasn't true?
2. What happened? How did you deal with it?
3. How many of you have been in a position where you were challenged to do something and you really did not want to do it?
4. How many of you think fighting or the use of force is a good way to solve problems?
5. What are some other ways to solve problems?

B. **Presenting and Defining the Problem:** Have the students re-read pp. 15-17 in Chapter II of *Lisa*. After they have read the situation use the following question to have students identify what's going on:

1. Who is involved? How is each person involved?
2. What has happened between Sandy, Laura, and Tony?
3. What's the final result?

Teacher should set the stage for problem solving by stating something like the following to the students. "We know that Tony chose to fight". What other alternatives did he have to fighting Sandy?

C. **Listing Alternative and Considering Consequences:** Ask the students to brainstorm other alternatives that Tony had. List the students' ideas on the board. Then ask the students for consequences of each alternative by posing the following question. "What would or may have happened if Tony selected that alternative?" The teacher may find it helpful to make a recording chart so each student can fill in the action and consequences.

D. **Small Group Activity:** Ranking and Reasons: After students have listed a number of alternatives with consequences, divide the class into small groups (3-5) and give them the following task:

Group Task: Select the top three (3) alternatives and make a list of reasons why those are the best alternatives.

E. **Class Discussion:** After the small groups have completed their task, conduct a discussion in which students report the results from their small group and explain their reasoning.

Some Questions About Chapter Two

1. Fran attempts to console Millie by telling her that guinea pigs are replaceable. Millie replies that Pablo was unique. Can something be replaceable and still be precious? Are human beings unique and irreplaceable? Are human beings precious?
2. Why does Lisa's effort to console Millie seem somewhat more successful than Fran's?
3. Why does Millie insist on burying Pablo with her favorite scarf?
4. Why does Millie say Pablo was a "good" guinea pig?
5. Why do Fran and Lisa begin laughing when telling about Pablo's burial?
6. Why does Lisa say she has found lots of "non-keys"?

25

7. Lisa mischievously claims she can prove airplanes can't fly, and Harry admits he can't disprove her argument. Can you?
8. Can you give examples of what Harry means when he says there are two ways of understanding?
9. Just because Laura tries to create a conflict between two of her classmates, does it follow that this is something *all* girls might do? Does it follow that *only* girls might do it?
10. What do you think the proverb "What will be will be" means?
    Do you think people will some day know enough to be able to predict everything that's going to happen? Is the future decided?
11. What does Mickey mean when he says that the *conditions* are present today for the cold he's going to get tomorrow?
12. Is Tony consistent when he first argues that "anything's possible" (page 16, line 20), and then talks as though neither Sandy nor he had much choice — that each of them did what he had to do? Also, recall Lisa saying (p. 12, lines 29-30) that Millie just "went ahead and did what she had to do." Yet on p. 16, line 30, she claims to believe that "anything can happen." Is she consistent?

MLQ-2

26

Exercise in Composition on Fighting

Write an essay or short story about a time when you had a fight. What caused the fight? How did you feel before the fight? After it? During it? How did your experience compare with Sandy and Tony's? How could the fight have been avoided?

L12-13

ANSWERS 5

Part A

1. To pay passage on the ferry to the land of the dead.
2. To serve them in death as the tools served them while the people were alive.
3. To signify the mourner's concern with the "oppositeness" of the "land of the dead."
4. To signify sadness.

Part B

It is hoped that the teacher will allow the children to come to their own conclusions here if possible. If not, perhaps the teacher can elicit the response that all have in common some *concern* on the part of the mourners for the dead. Perhaps it can be pointed out that concern for something precious does not *die* when that precious thing itself has died. There is also a kind of *respect* for the remains of what one has held dear.

Part C

Do Millie's actions in some way show continued *concern* for Pablo?

Do Millie's actions show respect?

ANSWERS 9

1) In each case, the person appears to do and then undo something.
2) In each case, the person seems to be doing something *secretly.* (discuss with the class the reasons there may be for the secrecy.)
3) each case seems to involve very strong *feelings* of one type or another.

ANSWERS 10

1) the bill collector didn't know the woman's husband was in the hospital.
2) the teacher didn't know that Johnny had spent the night doing a good turn for someone else.
3) Jenny did not know that Martha's brother was a member of the Hare-Krishnas.
4) Her daughter didn't know that Mrs. Jones had received bad news from her physician.

Answers to Principles of Consistency Exercise 12

1. true, because "girl" **means** or is the same as "not boy," principle of identity.
2. false, because "Baseball player" does **not** mean the same as "not boy," identity.
3. true, principle of excluded middle.
4. true, "gun" means "not boy," principle of identity.
5. false, principle of non-contradiction.
6. false, principle of non-contradiction.
7. false, cats are animals, principle of non-contradiction.
8. true, anyone who is a girl is a female person, principle of identity. (Ask the children if anyone who is a female person is also a girl.)
9. true, principle of identity.
10. ???? In which cases would this be true? In which cases would it be false?

M13

ANSWERS

1. true
2. false
3. true
4. false
5. true
6. false
7. true
8. false
9. true
10. true
11. false
12. true

M12 13

Answers to Consistency between Beliefs, Values and Actions Activity.

Here where we are looking for *logical* consistency there is less margin for personal inclinations, although the teacher should stand ever ready to be shown that what *seems* to him or her like logical inconsistency (or consistency) may indeed not be the case.

1. consistent
2. consistent
3. consistent
4. inconsistent
5. consistent
6. inconsistent
7. inconsistent
8. this one is more open than the others. Although I believe it is inconsistent, for the original statement appears to claim universal application, some children may argue that one could make such a statement thinking only of one's own position, but not legislating for others.

For "C", it is hoped that this will generate some reformulations of a principle against killing that allows for more consistency between that principle and other beliefs as well as actions that the children incline towards. The teacher should not attempt to impose her own belief, but merely to elicit principles and values from the children themselves. (No one has a monopoly on ethics).

15

ANSWER

There is much room here for divergency, for all children (all people for that matter) do not react the same way even when they are similarly stimulated. Nevertheless, some of the reactions suggested seem grossly inappropriate. #1 seems strange, but a very sensitive child may find a reason for so doing. #4 seems silly, and similarly, #6. #5 may possibly generate some lively discussion among the children, such as, "do we cry only when we are sad?", etc.

16

CHAPTER THREE
LEADING IDEAS

1. Why do adults and children disagree?
2. What is right?
3. Becoming physically mature.
4. Lisa's conflict with her mother regarding her individuality.
5. Why does Lisa choose the other dress?
6. What is fair? What is unfair?
7. Is sex discrimination unfair?
8. Harry's failure to protest.
9. How fair is related to right.
10. Marty's work situation.
11. Job discrimination and fairness.
12. Marty's dialogue with Luther and Harry.

CHAPTER THREE

PREFACE

Chapter 3 begins with an instance of parent-child conflict (Lisa and her mother); it continues with the conflict among the children over a baseball game, and it concludes with an example of an adult-child relationship marked by mutual respect and equality.

This chapter raises three fundamental questions of value: 'what is right?', 'what is fair?' and 'what is the relationship between fair and right?'

In the first episode, Lisa and her mother discuss which dress would be the right one for Lisa to buy. Almost immediately the discussion moves from the question of the right dress to buy to the more general question, "What is right?" The episode illustrates the tendency in philosophical discussion to move from the more specific to the more general. The question of what is right will preoccupy Lisa and many of her classmates throughout the remainder of the book.

In the next episode, an incident occurs during a baseball game which becomes a matter of intense controversy. Mickey refuses to allow Lisa to take a turn at bat. Fran protests that Mickey's action is unfair, and accuses Mickey of having done what he did because Lisa was a girl. Meanwhile, Tony is upset because the rules of the game have been violated. And Fran criticizes Harry for doing nothing effective to help Lisa.

When Harry admits that he didn't know what was the right thing to do, Mark suggests that Harry should not have been puzzled: the right thing is whatever is fair. But Lisa is disturbed by this because she feels that what is right and what is fair need not be the same. As she says, "Fairness is how a thing should be for everyone, whereas what's right is what is correct for each of us."

In the final episode of the chapter, Luther's brother, Marty, expresses his opinion that rules indicate only what is fair; they don't tell us what's right. Luther objects strongly to this, arguing that in order to do what's right, we've got to know the rules and stick to them. Harry asks whether everything unfair has a law against it, and Marty responds that while laws are meant to prohibit what is unfair, not all things that are unfair are prohibited by laws. Marty concludes by agreeing with the contention previously voiced by Lisa, that what's right and what's fair are quite independent of each other. But Marty admits that what is fair and what is right can sometimes coincide; the fair thing for anyone to do in a situation could very well be the right thing for a particular individual.

Leading Idea 1: Why do adults and children disagree?

Lisa's mother asks:"You want to look right, don't you?" and Lisa responds, "What do you mean by right?" What is going on here between Lisa and her mother? To a considerable extent Lisa sees her mother as expressing the point of view of society and conventionality, while Mrs. Terry sees Lisa as expressing an immature and inappropriately independent attitude.

In a classroom, children can appreciate each other's points of view. However, in a disagreement between a child and an adult, the adult might reasonably be expected to empathize with the child's point of view because the adult was once a child. But it is much harder for a child, never having been an adult, to understand an adult's point of view. One of the most helpful roles that the teacher can play in the classroom is to *mediate* between an adult's and a child's point of view by presenting to the children the rationale underlying the adult point of view without necessarily endorsing that rationale. In this way, the teacher can help mitigate the tension between generations. (Needless to say, in talking to parents who have *forgotten* what it is like to be children, the teacher can also perform an important role in trying to explain the rationale underlying a child's point of view.)

1

ACTIVITY: Role-Playing

Donna has an appointment with the dentist. She has already postponed one appointment because she did not want to miss a day from day camp, where she is appearing as the lead soprano in an operetta and is rehearsing each day. If she postpones *this* appointment, she shall have to wait a month because the dentist is going away on vacation. But Donna wants to postpone it again.

A. Select one child to play the part of "Donna" and another to play "mother." Let "Donna" and "mother" present their arguments for their different positions. Select a third child to write those arguments down on a piece of paper.

B. Now have the children switch roles. Ask a fourth child to write down the arguments.

C. Compare the two lists of arguments. Are they very much alike? What does this tell you about "seeing the other's point of view"? Is it helpful to "put yourself in the other guy's shoes"?

M143

2

ACTIVITY: What's You About You?

1. **Teacher Directions:** This activity asks students to list those traits or characteristics which they feel BEST describe themselves. In addition, students list those traits and characteristics which parents and teachers have used to describe them. Discussion follows focusing on the similarities and differences between the two listings. Students also note how often they exhibit each trait listed.
2. **Student Instructions:**
   A. On a sheet of notepaper, list the traits or characteristics which best describe you. For example, you might list traits such as humorous, quiet, shy, bright, athletic, or interesting.
   B. Below your list of traits, add a second listing which includes those characteristics your parents and teachers have used to describe you.
   C. Mark next to your second list of traits those which you feel you always (A), sometimes (S), or never (N) exhibit. For example, if adults describe you as "quiet," are you always (A) quiet?; sometimes quiet (S); or never (N) quiet? Why do parents and adults often describe you differently than you describe yourself? You might use a chart similar to the following:

Traits from List B.	Mark: Always (A) Sometimes(S) or Never (N)
1.	
2.	
3.	

TJ

Leading Idea 2: What is right?

One of the things that is characteristic of philosophy is the persistent search for and consideration of alternatives. When it comes to ethics, this is especially true. Many people take it for granted that what is right when it comes to conduct is something about which most people agree, so that the only problem is how to transmit such understanding to children effectively. But philosophers are generally not content to assume that what is right is whatever most people happen to think is right. Even if most philosophers were to agree with a particular ethical position, they would still want to know what reasons one would have for accepting such a position. As a teacher you cannot be indifferent to this philosophical search for the reasons supporting or opposing specific ethical values. The children are going to ask you for those reasons and if you refuse to answer, you will still be expected to provide a reasonable explanation for such a refusal.

If you were to take a course in ethics, which is a branch of philosophy, you would probably have an opportunity to study the wide range of positions which philosophers have adopted at one time or another, and the rationales for these positions. But the children in *Lisa* are not able to investigate the myriad of alternative philosophical accounts which address the question of what is right when it comes to conduct, and you do not have to do so in order to teach this book. You should not, as a teacher, feel under any obligation to side with Lisa, or any of the other children in the novel: rather you should see your role as helping your pupils understand the rationale of each and as encouraging them to pursue their study of this subject until they can arrive at answers which they find satisfying - at least for the time being.

By and large there are four general approaches to the question of what is right in this chapter. (To be sure, there are other interpretations offered as the novel goes on, but these will be discussed as they occur.)

1. There is the position which Mrs. Terry seems to be taking, that what is right is what is conventional or what is socially acceptable.
2. There is the position taken by Tony and Luther that the right thing to do is to follow the rules.
3. There is the position of Mark and Fran that whatever is fair for all of us is right for each of us.
4. Both Lisa and Marty suggest that it may not be possible to equate or connect rightness with fairness. They suggest that the way in which each of us decides what is right for our own lives may be very different from the way in which a decision is arrived at as to what is fair for people living together in a group or in a society.

It is quite possible that your students, in reading this chapter, may not be conscious that these are four very different positions presented by the characters in the novel. One of the things you can do is help them to see these four different positions and let them discuss which they think is more adequate and the *reasons why* they think so. You will notice that none of the discussions in this chapter raise such questions as whether rightness is a matter of duty, or whether rightness is something we attribute to those acts which produce a great deal of human happiness. These issues, although not raised in this chapter, may very well emerge in the discussion with your students in the classroom. One child may say that, "the right thing is to be considerate of others," and another child may reply, "No, the right thing is to look out for yourself." Your role in these situations is to help your pupils explore the one-sidedness of each of these views, rather than thinking that there is some magic procedure which will assure that one side of the dispute is somehow going to defeat the other.

The question of 'what is right' will continue to come up throughout *Lisa* as one aspect of the general problem of value. Each time the question comes up, it will be presented in a somewhat different fashion. The pupils will make progress, but even after you finish the course, much will remain unexplored. What will have been gained is a sense of the complexity of the issues, a sense of the method involved in reformulating the questions in a more productive way, and a realization of the fruitfulness of philosophical dialogue when it comes to questions of value.

Your role as a teacher of ethics is to help your pupils discover, understand, cherish and live by their own values. Children are much less likely to accept values that are imposed upon them than values that they discover themselves. There will be times when you will be quite uncomfortable with the fact that some students in the class have values which are very different from your own. You will have to learn to live with that discomfort. Your role is not to persuade such students that your values are right, but to help them reflect upon matters of value, so that their views cease to be superficial or unfounded.

In Chapter 1, when discussing the question of killing and eating animals, a student in your class might assert that he really loves to hunt. Going on a hunting trip is something he prizes. At that point you may say, "I can understand why you *prize* it, but now perhaps the other children and I can help you to *appraise* it." A discussion can then ensue which explores the issue of animal killing, somewhat in the same way that occurs in Chapter 1 in *Lisa*. It may not result in that particular pupil's changing his views. (There is no indication in the novel that Randy ever changes his opinion on this.) But the children in your class will begin to see the alternatives and their consequences. They will then have a better idea of what their options are, and will be able to make more intelligent value decisions than they could have made before.

Take another case. In Chapter 3, Mickey apparently takes the position that boys play baseball better than girls and are, therefore, entitled to privileges to which girls are not entitled when playing the game. Now, you may have students in your class who will fully agree with Mickey. Your objective as a teacher is not to convert them to your own views, whatever they are, but to get all your pupils to examine their beliefs and to examine the consequences of thinking as they do. For example, have them discuss what happens to a group when some of its members insist on rights for themselves which they will not acknowledge for others. Mickey holds boys' baseball prowess in high esteem and that of girls in low esteem. What is now needed is a more accurate estimation or evaluation of what girls and boys can actually do in terms of their athletic capacities. Here is where counter-instances can be very valuable. If a boy asserts that girls aren't good runners, you

EXERCISE:
Becoming Physically Mature.

Read each of the following paragraphs and answer the questions below, giving in each case your own opinion in your own words:

A. Betty, a tall, rather mature looking girl, loves to play double-dutch. One day, a group of strange boys watch Betty playing double-dutch with the kids at recess. The boys begin to snicker and laugh. Betty runs away crying. The other children are bewildered.
   1) Why do you think Betty ran away crying?
   2) Why do you think the boys were snickering and laughing? Might there be alternate reasons for their behavior?
   3) What do you think a friend of Betty's might have done if he or she had been present?

B. Russell has always been very helpful to his teacher. He always liked to clean the blackboard for her, take out the waste paper basket, etc. One day some of the other boys in the class call Russell, "Teacher's little housewife." Russell stopped being so helpful to his teacher.
   1) Why did the boys call Russell, "little housewife"?
   2) Why do you think Russell used to like helping the teacher?
   3) Why do you think he stopped helping her?

C. Wayne is 12 years old, but he is rather small for his age. He usually plays with the younger children at recess. One day a visitor to the school, in a friendly manner, asks Wayne, "How old are you, son?" Wayne doesn't answer.
   1) Why did Wayne refuse to answer?
   2) Why do you think Wayne prefers playing with younger children?
   3) What do you think the friendly visitor should do?

M144

3

might question the class to discover if there are girls in the class who can run faster than boys. Any time sweeping generalizations are made, you should try to elicit from the class exceptions to such generalizations.

In short, when students make pronouncements as to what they think to be right, this should mark the opening stages of discussion and inquiry. They will say what they prize. It is then the task of the teacher and the group to appraise such prizings and see where such appraisals lead.

Leading Idea 3: Becoming physically mature.

Throughout the book there are numerous instances of the children in the novel undergoing physical changes: Lisa is acquiring a bust, Luther is getting taller, Jill begins to menstruate. There is an intense awareness among these pre-teen students that they are growing up, that their bodies are changing, that they are developing new interests, and so on. Very often at this age children are trying out older forms of behavior while at the same time they are reluctant to give up the behavior patterns of childhood.

In a sense, their whole world is changing. They know that it is not the world of their childhood, and yet they are not sure just what world it is. They are not sure of how they fit into a group, what is the right relationship to one's parents, and what is the nature of this body of theirs and its relation to the world.

There may be some boys who snicker at the discussion of Lisa's getting a bust, even though among such boys there are probably some whose voices are changing, or who are beginning to get moustaches. Your role as a teacher is to communicate to children that such physical changes are inevitable aspects of growth, that they occur to all children, and that they are not matters for shame or guilt, although a person has the right to treat them as personal and not discuss them if he doesn't care to. In a sense the physical changes are symptomatic of their changing relationship to the world.

Only you can decide if and when the classroom atmosphere is right to begin to discuss these physical changes openly. Obviously a feeling of community and trust needs to be present if the discussion is to have any real significance and not turn into a "bull session" where some students could take it as an opportunity to be destructive. To engage in talk about such concerns that are of real interest to all children in a dehumanizing or a superficial way could have the counter-result of closing off all inquiry regarding the human body. If you feel that the class is not ready for this kind of discussion, concentrate on other issues. You can be sure that they themselves will pick up the indications of physical changes among the characters; in some classes it would be better to let the children simply discuss these topics with their close friends outside of class — at least until you feel that they can handle it as a group.

Leading Idea 4: Lisa's conflict with her mother regarding her individuality.

Lisa obviously has some problems with her mother. On page 19, Lisa suspects that her mother "was always calling attention" to her figure or her intelligence "so as not to call attention to her face." Further, Lisa seems to have a conception of herself and what looks right on her that conflicts with her mother's conception of her.

Here again, you as a teacher have got to be extremely careful. Philosophy for children is not an opportunity for indoctrinating, for prying, or for any kind of therapy. Some children in your class may identify with Lisa and want to talk about their conflicts with their parents. It is not a philosophical discussion to sit around comparing personal family problems; on the other hand, we should not underestimate the capacity of children to talk about parent-child relationships in a general fashion. Occasionally they may want to cite a personal experience merely to illustrate a point. In this case, such a contribution to the discussion is perfectly proper. Your job as a teacher is not to allow the discussion to get out of focus. The issue is the question of Lisa's relationship to *her* mother - and more generally, parent-child relationships.

For example, after reading about Lisa's conflict with her mother in the department store, one of your pupils might remark something like this: "My mother and I often disagree about what clothes I should wear." It would be most unfortunate if you were to pursue this remark with such questions as, "What else do you and your mother quarrel about?" or "What does your father say when this happens?" and so forth. On the other hand, you can assume that your pupil has simply offered evidence to confirm Lisa's situation. The discussion could then move along from this point to suggestions as to how parent-child conflicts *of this kind* can be avoided or how they can be best handled when they do arise.

EXERCISE: Individuality

4

A. Do you agree or disagree with the following statements

1) If someone believes you are "generous" you are more likely to act in a generous manner so as not to disappoint that person.

________agree ________disagree

2) It is sometimes a burden to live up to other people's expectations.

________agree ________disagree

3) Every person is valuable just as they are.

________agree ________disagree

4) No one in the whole world is exactly like you.

________agree ________disagree

5) The "person you are" is the person you will yourself to be.

________agree ________disagree

B. Tell why you answered as you did.

M145

Leading Idea 5: Why does Lisa choose the other dress?

This is a topic which could be very productive for you and the class to discuss. The only thing we know about this dress is, "It's been marked down twice." (Earlier it was mentioned that, "Lisa would turn up in the most shapeless sweatshirts and jeans she could find.") This is an excellent opportunity for students to discuss body imagery - how Lisa sees herself - how they see themselves - what they think looks 'right' on them and why, etc.

You could elaborate the discussion by going on to the function of children's clothes and how some clothes can help children develop an image of themselves which they approve of. Why is it that when we wear certain clothes we feel more confident? And other clothes, less confident? Why is it that when we wear certain clothes we feel more of the group? Do certain clothes help us feel more powerful, more social?

DISCUSSION: Lisa's choice.

5

1. Why do you think Lisa chooses the other dress?
2. Do one's clothes reflect one's personality?
3. What does our choice of clothing signify about us?
4. Do you believe the old adage, "Clothes make the man"? Why? Why not?
5. Can you imagine the *reverse* being true? That is, that the person wearing the clothes in some ways makes the clothing "special"?
6. If it is true that "clothes make the man," would you feel like a different person if you wore somebody else's clothes?

M146

Leading Idea 6: What is fair? What is unfair?

If you were to ask your pupils such a question as, "What is health?", chances are they would be very puzzled. On the other hand, if you were to ask them to tell you about illness, they could probably go on and on with accounts of their own experiences of illnesses and even with their own theories as to what illness is.

Likewise with what is fair and what is unfair. Children probably find considerable difficulty when it comes to explaining what fairness is. On the other hand, they are ready with one of their favorite phrases "no fair!" whenever their sense of injustice flares up. A child who has been patiently waiting in line at the cashier's counter in the grocery store will experience such a flare-up if an adult steps ahead of him in line. Or a child at a dinner table might feel it is highly unfair if the adults don't let him talk.

Children may have difficulty verbalizing their notions of fairness, yet the various instances in which they protest "no fair" give us clues as to what they think fairness is. If in this respect Piaget is correct, then a child's notion of fairness is related to what we think of as *equity*, where all individuals are entitled to equal respect and treatment but with proper consideration for relevant individual differences. You may want to discuss with your students what they think is fair for each child to receive, from parents and society (they may say neither more nor less that the child deserves) or you may ask how much each child should contribute. For example, is it fair to ask children to do chores? If such discussions are pursued, they should gradually clarify for your students the *social* nature of fairness. Eventually you may be able to talk with them about the features of a just society where everybody would be treated fairly. But you might find it advisable to begin with their own experiences of unfairness, then proceed to ask them how they would eliminate such unfairness and then eventually discuss what they think fairness, itself, is.

6

Fairness

Everyone has been unfairly treated at one time or another. Think about a time when this was especially upsetting to you. Write two descriptions of the incident which upset you. In the first description write in the 3rd person and be as objective as you can. In the second description write in the first person and be subjective, telling about your feelings at each point. When you finish both, read them and then analyze them. What value did the unfair treatment challenge or deny? Compare your writings with a friend's.

L5

Fair Laws

Marty tells Harry and Luther that "we have laws, to try to force people to be fair to one another." Look up child labor laws in an encyclopedia or social studies text and list the laws that presently exist. Do you regard these as fair?

Have a panel discussion on the laws. Should there be laws about children working? Is 14 too old or too young for starting to work? What would happen if there weren't such laws?

L3

7

8

What is fair? What is unfair?

A. Ask the children to relate situations in which they think they were treated unfairly. Then ask the children to act out some of these situations, with the child who was treated unfairly playing the role of the person who was unfair. Ask whether the children can imagine that person not thinking his or her action was unfair. Discuss people's different perceptions of fairness in these situations.

B. Give the children outlines of situations and ask them to act out a fair solution and an unfair solution. One such situation could be: a person arrives at the ticket window two minutes before the train leaves. There is a line of seven people at the window, most getting tickets for later trains.

Mc8

NOTE TO TEACHER: Role-playing of this kind can be hazardous, especially where the situation chosen by the children relates to someone's family environment. If a "family scenario" is suggested, perhaps you could continue the discussion of fairness until someone suggest one that you feel is less hazardous.

Leading Idea 7: Sex discrimination and fairness.

Where respect for human beings in a society is lacking, we have discrimination. In the second episode in this chapter, Fran and Lisa join the baseball game and even though everyone may have known that Fran played as well as most of the boys, both girls were put last in the batting lineup, and accepted it with complaining. You might want to raise with your students the question of what was going on here. Why were girls put last? Was discrimination necessarily involved? And if it was, why didn't the girls *immediately* say "no fair!"?

When Mickey decides to take Lisa's place at the bat, Fran *does* call "no fair!" Why now and not before? Why is it that Lisa offers no objection? Perhaps you could encourage the students in your class to explore Lisa's reasons for not objecting. (What is there about discrimination that at times immobilizes people from claiming their rights?)

No doubt the children in your class have been sensitized to many of the sex discriminating practices that are prevalent in our society. However, here is an opportunity for them to begin to consider what it is like to be discriminated against over and over again, what effects it has on our behavior and what is the relationship of fairness to lack of discrimination.

Leading Idea 8: Harry's failure to protest.

At this point, Harry's friends have come to expect him to stand up for proper procedures. Fran especially has this expectation and this might explain why she gets so upset with Harry when he fails to do so. You might find it useful to point out three passages to your students:

1. Page 20: "Harry stood out near second base, saying nothing. Finally, he walked over to Lisa and said, 'Look, why don't you just agree to bat after Mickey? If Fran keeps insisting, the game will be over'."
2. On page 21, Harry says that he didn't do anything, "because I wasn't sure what was the right thing for me to do."
3. Finally, on page 22, Harry admits that he was "wrong not to have spoken up." "That was my problem before;" Harry exclaimed. "I didn't think what Mickey did was fair, but I didn't think it would be right for me to butt in. So I didn't know what to do. But I'm sorry now that I didn't say something. So what if he would have [illegible] off the field? He was going to do that anyhow. I think I was wrong not to have spoken up."

What might have started out to be a rather selfish response in order to make sure the game went on ended up for Harry in the forming of a more decisive position. But notice that in the beginning, Tony thought that the grounds for protest lay in the need to follow the rules. Harry makes no reference to the violation of rules; he is just concerned that the game go on. When he does agree later on that he should have protested, it is still not on the grounds that the rules were violated, but on the grounds that Lisa was unable to protest the unfairness of the act and that he should, therefore, have taken her part.

DISCUSSION: Harry's failure to protest.

1. Harry admits that he was wrong not to have spoken up about an "unfair" situation.
2. Do people have an *obligation* to protest unfair situations? Why? Why not?
3. Suppose a president of the United States once said, "Lots of things in life are unfair," and he proceeded to endorse legislation that he agreed was unfair.
4. Do you think he should have felt obliged to protest the "unfairness"?
5. Do you think he has a personal obligation here?
6. Do you think he has an obligation as the "head of state"?
7. To what extent should the government intervene to assure "fairness' to the citizens?

M147

9

Leading Idea 9: How is fair related to right?

In this episode, there is a rather crude dialectic (an idea is followed by its negation and out of the clash of opposites comes a kind of resolution.) On page 21, lines 12-15, Fran and Mark argue that right and fair are identical. Then on page 22, lines 11 through 28, Lisa argues that fair and right might not necessarily go together. This is in direct contradiction to Mark and Fran's contention. At first, Harry seems to side with Mark and Fran and then he seems to side with Lisa. Finally, at the top of page 23, Harry comes to the realization that the conflict may simply be a misunderstanding due to the fact that the word 'right' has numerous meanings. He and Lisa see only a few of these meanings; there are many more. (You should have your class look up the word "right" in the dictionary and examine the many meanings the dictionary gives.)

It should be noticed that Lisa does not back down. She still asserts that she has a right to use the definition she prefers.

Speaking more generally, you may notice that the discussion among the children in this chapter deals with whether what is *right* is a question of individual morality or of social morality. There is no question about fairness: it definitely seems to be *social*. No one objects when Lisa contends that what is fair is what is fair for everyone. But the problem of right remains extremely troublesome, and the children in *Lisa* are not yet finished with it. (Neither you nor your students should expect final and definitive clarification of these very complex philosophical issues. Although the issues might not be resolved, the children gain enormously from learning to deal with abstract concepts that relate to their own lives.)

EXERCISES - Fair or Right?

10

A. 1. In the space provided fill in either "fair," "unfair," "right," or "not right."

1. Every citizen should have an equal vote. ____________
2. Every man is entitled to have his wife prepare a homecooked meal for him every day. ____________
3. All prisoners must be flogged twenty times each evening at four P.M. ____
4. All first born males shall be put to death. ____________
5. The defendant was tried by a jury of his peers. ____________
6. The teacher allowed James to see the exam before it was given to the rest of the class. ____________
7. Lisa will choose what to eat for herself. ____________
8. Lisa will choose her own clothing. ____________
9. Lisa will choose which teacher shall teach her. ____________
10. Lisa will choose what laws she wants to obey. ____________
11. All people taller that 5'4" are allowed to join the police force. ____________
12. All people less than 3' tall are allowed to ride free on the bus. ____________

B. Are there any statements above for which you would like to give more than one answer? For instance, "fair, but not right,"? Which ones? Why?

C. Do you agree with this statement: "Every child in the family should be treated equally"?

M15

EXERCISE: On Procedures

In each of the situations described below, you have a problem. You are considering a number of alternatives. But how to select among them? Consider the problems in the light of the five alternative procedures shown below. Now rank the procedures from 1 (most likely to be effective) to 5 (least likely to be effective.)

A. **I would ask myself, "Would I want everyone in the world to act this way?" And if the answer would be 'Yes!', then that's what I'd do.**

B. **I would ask myself, "How should I act, so as to do what I have always been taught it is right to do?" And that's what I'd do.**

C. **I would ask myself, "Which of the alternatives open to me would have the best consequences for all concerned?" Whichever it was, that's what I'd do.**

D. **I'd say to myself, How should I act, so as to be the least trouble to everyone?" And whatever that was, that's what I'd do.**

E. **I'd ask myself, "What sort of person do you want to be?" And then I'd do what that ideal person would do.**

1. You're baby-sitting. You've been given a family to call in case of emergency. Now you're worried: the baby is acting very sick. You keep dialing the number you've been given, but it stays busy. You can think of a number of alternatives, but how do you choose among them?

________ ________ ________ ________ ________
1 2 3 4 5

2. Right in front of your class, you're challenged to a skateboard race through the middle of town. You're tempted to accept the dare, but you remember that one of the wheels on your skateboard hasn't been turning well lately. You can think of a number of alternatives, but how do you choose among them?

________ ________ ________ ________ ________
1 2 3 4 5

3. Your best friend won't graduate if she doesn't turn in a long-overdue paper. But she's got some kind of hang-up about it and can't write it, so now the two of you are wondering if maybe you should write it for her. You have a number of options. How do you choose among them?

________ ________ ________ ________ ________
1 2 3 4 5

4. You and your best friend are sitting in the park. Suddenly, your best friend is attacked by two larger kids. You have a number of options. How do you choose among them?

________ ________ ________ ________ ________
1 2 3 4 5

5. You're recovering from a fractured leg, and are just beginning to use crutches. A lot of your friends are going on a picnic, but it involves a long hike. You're invited. You have a number of options. How do you choose among them?

________ ________ ________ ________ ________
1 2 3 4 5

Note to teacher: Another approach would be to ask your students to see these as five alternative ways of *justifying* what they chose to do. You could then ask which of these considerations they would use to defend what they did, and which they would not employ at all.

ML25

12

EXERCISE: Similarities and differences

A. State three differences, or ways in which you could detect differences, between each of the following:

1. two eggs from the same box.
2. your left pinkie and your right pinkie.
3. your left eye and your right eye.
4. two hairs from your head.
5. alligators and crocodiles.
6. two stars in the sky.
7. your great-great-grandparents.
8. lynxes, jaguars and mountain lions.
9. liking and loving.
10. jealousy and envy.

B. State three similarities, or ways in which you could detect similarities, between each of the following:

1. stars and planets.
2. water and steam.
3. stones and people.
4. red and green.
5. sharp and dull.
6. yesterday and today.
7. resenting and admiring.
8. seeing and touching.
9. running and standing still.
10. your house and the White House.

NOTE: There are different "ways of detecting", such as using a microscope, using a telescope, looking it up in an encyclopedia, etc. Also, by certain kinds of observation or experiment; "If I see Eddie with a pretty girl, I'm envious, but if she's *my* girl, I'm jealous."

ML23

13

ROLE-PLAYING AND DISCUSSION EXERCISE: Similarities, differences and consistency.

1. JIM: How come I have to pay adult rate at the movies when I'm 12, but I can't see adult films until I'm 18? That's inconsistent.

LULU: It's not inconsistent. It's just that different standards apply for different purposes. Buses, trains and airplanes consider 12-year-olds to be adults, so why shouldn't movies?

MIKE: Sure, one criterion is whether or not you take up a seat. The other is whether you're mature enough to see the show.

JIM: I still say it's inconsistent. Drinking age is 18, voting age is 18, military service is 18, why not theatre admission tickets, too?

2. TOM: My brother, Frank, almost got picked up for "loitering" yesterday.

JOE: Well, there *is* an anti-loitering law in town, and it applies to everyone — consistently.

RITA: Yeah, but it's only enforced against kids and vagrants.

JOE: Loitering's loitering, regardless of who it is, or what age.

TOM: But who says loitering's a crime?

3. JACK: I don't see why kids are made to go to school.

LEW: Because you need an education.

JACK: My uncle's uneducated, and he isn't made to go to school.

LEW: Uneducated adults don't have to attend school — just kids.

JACK: That's inconsistent.

LEW: No it isn't. The cases of adults and children are completely different.

4. HENRY: Marta, I understand you're going to have to study English.

MARTA: Okay, and you'll learn Spanish, no?

HENRY: No, I don't need to know Spanish.

MARTA: Ees eenconseestent!

ML24

NOTE TO TEACHER: Students can role-play the four dialogues for class. After each, have audience direct questions to actors. Alternatively, upon completion of role-playing, have ensuing dialogue restricted to actors. Another alternative: after role-playing, open discussion to the whole class.

Leading Idea 10: Marty's work situation.

On page 24, Marty says: "Let me tell you something. I decide what's right for me, and I hope Luther here'll have the good sense to decide what's right for him. Nobody can tell me what girls to go with, or what job to choose, or what motorcycle to buy, or what magazines to read, because these things have nothing to do with fairness. And if me and some chick go out Saturday night, where we go and what we do is our own business." When Luther replies, "Mom wouldn't like to hear you talking like that," we are reminded of the conflict between Lisa and her mother, which was portrayed at the beginning of this chapter. You might want to ask your students, "Whose views in this chapter are alike and whose are different?" As has already been indicated there are strong similarities between Lisa's and Marty's opinions, between Fran's and Mark's, and between Tony's and Luther's.

The question arises: does Marty mean that when it comes to the issues he cites, he can do anything he wants? Undoubtedly, there will be pupils in your class who will interpret him as saying just that. And of course, Lisa might also be saying just that.

For example, Lisa was not saying, "It doesn't matter to me what clothes I wear." She was saying, "The standards by which I choose my clothes must be *my* standards." And Marty need not be saying that any girl friend is as good as any other. He could very well be interpreted as saying that the standards by which he chooses his girls or his job are *his* standards. Lisa and Marty are not denying the relevance of standards for what is right but, they say, the standards or criteria by which they judge what is right must be standards or criteria they themselves have accepted. Thus your students may very well conclude that when it comes to questions of right, what Lisa and Marty are saying is that it is purely a personal matter that has nothing to do with fairness. As the course progresses, such misunderstandings should gradually be cleared up. Standards and criteria for judgment are discussed in more depth in Chapter 10, pages 100-104. However, if your students introduce the topic now, there is no reason why you should not pursue it at this time.

Your role as a teacher, at this point, is to try to help your pupils discover the standards they are employing in making selections of friends, clothes, hobbies, television programs and activities. But discovering such standards is only the beginning, and unless you make it clear to them that it *is* only the beginning, they will be tempted to accept unanalyzed standards as justification for their actions. Once having discovered the standards they are employing, you must then help them examine their standards and see which *are the most reliable*. You may well ask how to do this; that is just what the characters in *Lisa* are trying to work out.

14

Supply magazines or drawing paper to the students and ask them to cut out or draw:

A. pictures of things they are told are right and which they like.
B. pictures of things they are told are right and which they don't like.
C. pictures of things they are told are wrong and which they don't like.
D. pictures of things they are told are wrong and which they like.

Discuss their choices with reference to who it is that tells them that something is right or wrong, why that person makes that judgment, and why the student has made his or her judgment.

Mc10

Leading Idea 11: Job discrimination and fairness.

On page 24, Marty says, "For example, there are about ten of us, where I work, who have jobs like mine, and I work as well as any of them. But somehow they always get the promotions. *That's* unfair, and as far as I know, the boss isn't breaking any laws." Harry advises him to get a lawyer who could easily prove that the boss is breaking the law. "Marty knows what his chances are if he tried to play it that way. No sense in biting off more than you can chew."

It will be recalled that earlier in the chapter the fact is questioned that Fran and Lisa do not object immediately when they find that they are the last two in the batting lineup. It is very possible that they don't object because they figure if they do, they won't be allowed to play at all. Now the same sort of thing comes up in the discussion between Harry, Luther and Marty. Marty implies that getting a lawyer would endanger his job. In other words, Lisa and Fran in the first episode and Marty and Luther in the second episode are pointing out the *limits* of laws and rules. As was mentioned in the preface, Marty indicates that laws are meant to prohibit what is unfair, but not all things that are unfair are prohibited by laws.

Leading Idea 12: Marty's dialogue with Luther and Harry.

Although Marty is older than Harry and Luther, he talks with them easily and casually and does not talk down to them. And while he is able to present himself as having a freedom or independence, it is not a bravado or a showing off. Neither does Marty come across as being irresponsible or unethical. When Luther tells the story about the T V sets, Marty says decisively and emphatically that Luther did the right thing. You can ask the students in your class what they think the effect of having a brother like Marty is on Luther, In many ways, Marty is a contact with the real world, the world the younger characters are going to face in the near future. He seems to know how to talk to them in such a way as to help them prepare for that world.

Consider encouraging the children in your class to analyze what makes the dialogue between Marty and the boys different from the conversation between Lisa and her mother, and from the conversations among the various characters during the baseball episode. You might ask your students if they can explain why Harry started to look uncomfortable and then was annoyed at himself because Marty was talking to him as if they were the same age. You can point out that Harry doesn't have any big brothers or for that matter any brothers or sisters at all. Would this make a difference? Could it help explain why he started to look uncomfortable? It might be profitable at this point to discuss how Harry might have appreciated this experience of talking with an older brother.

EXERCISE: Right and fair.

How would you classify each of the following? Give your reasons. (Note: a question of FAIR is also a question of UNFAIR. A question of RIGHT is also a question of NOT RIGHT).

	A question of BOTH RIGHT AND FAIR	A question of FAIR (Not a question of right)	A question of RIGHT (not a question of fair)	A question of NEITHER RIGHT NOR FAIR
1. Trying to decide which shoes to wear with your new clothes.				
2. Copying from your neighbor's paper during a test.				
3. Eating bread with your meal.				
4. Eating a loaf of bread in a roomful of starving people.				
5. Riding a bicycle on the left-hand side of the road.				
6. Involving yourself in a quarrel between two of your friends.				
7. Keeping a diary.				
8. Feeding a squirrel.				
9. Doing homework.				
10. Taking money for baby-sitting.				
11. Refusing to chip in for a class party, although you have lots of spending money.				
12. Refusing to chip in for a class party because you have no money to spare for it.				

ML

EXERCISES IN MORAL PRACTICE.

15

Directions: These exercises are to initiate discussion among your students in the discussion, you should pay particular attention to the criteria the students use for their judgments and help them to verbalize and compare these criteria.

A couple of your friends have just told you about going for a family drive over the past weekend. The unexpected adventure was when their brother, who was driving, backed into another car while leaving a parking lot. It was no trouble, though, since the other car was parked and empty. The brother just looked around, saw no one had noticed, and drove away. What do you think of this? Would it make any difference if people had been watching? If it had been a brand new LTD? . . . a ten-year-old already-dented VW? *J23*

You're downtown with a friend on a busy, beautiful Saturday. You've just come out of the radio/stereo store, where your friend has found out that the really good transistor radios are too expensive. A man walks along side of you with a shopping bag full of something and offers you one of the best radios for only five dollars. Your friend stops, looks around and sees no one looking, looks at the radio and it's real, in good shape, and obviously "hot." What do you think your friend should do? Suppose your friend is really poor, and this is the only way your friend could ever get a really nice Christmas present for the family? *J91*

The expensive supermarket in town has hired you as one of the people who cart the groceries from the checkout counter to the customer's car and then load them into the car. Well, this one customer has walked ahead to the car, forgetting that her change purse is in one of the grocery bags. And it has a lot of money in it, as you saw when she paid. You could easily remove just a few dollars of it, and she'd never notice it; and there's nobody looking . . . What do you think? Would it make any difference if she had just dropped a few dollars on the ground and left it behind, not noticing? *J21*

Some General Questions About Chapter Three

1. Mrs. Terry tells Lisa, "You want to look right, don't you?" and insists that Lisa get a *new* dress. Lisa answers she already has *good* dresses, although they're not new. Are there times when you can only look right if you wear something new?
2. Lisa says she doesn't understand why she always feels the need to challenge her mother. Are there times when you feel an urge to say something, even though you don't quite know why you feel you must?
3. Why does Lisa prefer shapeless clothing?
4. Lisa and her mother argue over what makes clothes *right*, and on page 18, each gives her own definition of what it is for a dress to be right. But now Lisa says the dress she chose is *perfect*. What does she mean by "perfect"? And how can "perfect" and "right" both apply in this case?
5. Why does Lisa look in the mirror and say her own name?
6. Neither Fran nor Lisa complains about being put last in the baseball line-up. Why do you think they didn't?
7. Harry advises Lisa to allow Mickey to bat ahead of her, so that the game can go on. But Tony (p. 21, line 4) says: "No sense in playing a game if you're not going to follow the rules." Which of the two do you agree with — that what's important is that the game go on, or that what's important is to follow the rules?
8. Do you agree with Mark that what's right is always fair and what's fair is always right? Have there been times when you did what you thought was the right thing, even though people said what you did wasn't fair to them? Have there been times when you did what you thought was fair, and people complained it wasn't the right thing to do?
9. Why does Lisa say she would have protested if it had happened to Fran, but when it happened to her, she found herself unable to do anything?
10. Harry distinguishes between *looking* right and *doing* right. Do you agree with him that these are two very different ways of using the word "right"?
11. Lisa says, "what's right for me depends on what kind of life I want to live." Lisa's standard for judging what's right for her — is it the way she lives or the way she wants to live? What difference does it make one way or the other? How does Lisa's remark compare with Mr. Stottlemeier's statement (p. 5, 1.18) that "what we are to do depends a lot on what sort of world we want to live in?
12. Why does Luther think that, if Marty were to hire a lawyer to see about his getting a promotion, it would help?
13. Luther says Mrs. Warfield wouldn't like to hear the way Marty's been talking. How do you think Mrs. Warfield talks to Luther about what's right and what's wrong to do?

ML3

16

DISCUSSION: Job discrimination and unfairness.

"Affirmative Action" in hiring means that an employer will solicit *especially* applications from minority group members and women. Some people believe that "affirmative action" policies are fair: they are meant to right injustices. Other people believe that "affirmative action" is unfair: it continues to discriminate, only the people who are discriminated against have changed. Still others believe that "affirmative action" is neither fair nor unfair, but is a "necessary evil" that we must live with.

A. State which position you agree with most closely.

B. Can you give a rational argument for your opinion? Take turns, going around the room, expressing your own point of view and backing it up with a good argument.

M148

17

10

ANSWER

No answers will be given here, for just as the teacher ought not to legislate morality for her or his students, we ought not to do so for the teacher. However, we shall point out several factors that might facilitate fruitful discussion. Regarding statement #10 above, it can be considered from two different points of view. First — does it mean that Lisa can choose to obey certain laws and ignore others that have already been enacted and which are supposed to be applicable to everyone? Or does it mean that as a free citizen in a society, Lisa, as do all other free citizens, chooses the laws for that society. Second, notice the similarity of form between statements #11 and #12. Does the similar form impel similar responses?

Finally, "Every child in the family should be treated equally?" means that a boy of 16 might be treated like his 6-year-old sister! What does "equal treatment" mean? Is it the same as *equitable* treatment? *M15*

CHAPTER FOUR

LEADING IDEAS

1. Suki and Lisa's treatment of Kio.

2. Expressing thoughts — thought and language.

3. "It was an accident."

4. Ambiguity.

5. "I might not be better, but at least

   I'm different."

6. Millie's nightime terror.

7. Grandparents.

8. Mating and separating.

9. Millie's dream.

10. Changing human relationships.

11. What is natural?

12. Contrasting the Right and Fair with the Natural.

13. Millie's new awareness.

CHAPTER FOUR

PREFACE

Primary themes in this chapter include becoming sensitive to other persons, and developing an awareness of oneself, both of one's actions and of one's changing body. In the first episode, we notice the pressure Suki is feeling in trying to be a good student as well as a good friend, and at the same time be a mother-substitute for her younger brother, Kio. Kio is quite sensitive to teasing, doesn't like to be laughed at, and doesn't like it when people talk about him. Lisa and Suki are not deliberately malicious, but just the same Kio feels hurt when Lisa laughs at his lisping, and Suki mentions that he is sensitive to it. He falls down some stairs, and it is not clear whether this was an accident or he deliberately brought it about. Afterwards, Lisa tries to counsel Suki as to how to cope with Kio's sensitivity and needs.

The episode following has a very different theme: Lisa and her friends amuse themselves with the ambiguity of language. They have a lot of fun unravelling meanings of colloquial phrases and playing with ambiguous expressions.

Millie's grandfather arrives and is evidently prepared to stay with the family for an indefinite period. At first Millie is ill at ease and puzzled as to how to speak to him, but soon they become close friends. They talk together about Pablo and Millie discovers that her grandfather knows all sorts of games and seems to have an endless repertoire of adventures in the wildlife service. They visit a zoo and take Lisa along. It is an enjoyable excursion and Millie is particularly fascinated by the mating baboons. But when Millie's grandfather talks about mating and being separated as related, Millie is prompted to ask a question that she has wanted to ask since he arrived: "what happened to my grandmother?" Millie had assumed that because her grandfather had arrived alone, her grandmother was dead. But it turns out that she had remarried a man much younger than herself.

Millie is startled by the thought of her grandmother remarrying a younger man, and communicates her astonishment to Lisa. But Lisa is unperturbed, insisting that what is fair for men is fair for women. Lisa maintains her conviction in spite of Millie's insistence that what her grandmother has done is not natural.

These experiences have a strong impact on Millie. That night she is very introspective. She is becoming aware that her body is changing, and begins to reflect on the significance of this.

Leading Idea 1: Suki and Lisa's treatment of Kio.

This is an opportunity for you to elicit from the students in the class what *they* think is going on between Suki, Lisa and Kio in this first episode. One of the aims of the program in philosophy for children is to provide an experience wherein children can learn to become more sensitive to other people. This episode is extremely rich for this, showing the fragility of childhood relationships and how easy it is to hurt a child intentionally or unintentionally. Begin this discussion with your students' own interpretations, pay careful attention to what *they* see. Only then consider guiding it into some of the following areas, if the students themselves do not bring them up.

This is the first episode in which the children in Lisa's class talk to a younger child. This can open up topics of relationships between children of different ages. Do your best to insure that this takes place in a setting where your students can discuss these issues without getting entangled in autobiographical accounts. Notice that Suki is not solely a sibling to Kio but also acts as a mother, since their own mother is dead. This accounts for some of her remarks in this episode. You might ask your students whether Kio has reasons for feeling dissatisfied with the way the girls talk to him. Your pupils may bring out the fact that Lisa was amused at his lisping, that both girls were talking about him in his presence yet referring to him in the third person, and that Suki tells Lisa that she thinks he deliberately broke his game. Notice that the girls speculate about what Kio might have meant by getting out his game to play. They try to find meaning not only in what Kio says, but his actions as well.

As you may recall, Lisa had become aware of her insensitivity to other people in Chapter One, when she was teasing Bill. Now she realizes that she might have hurt Kio's feelings and begins to speculate if there might be a connection between her insensitivity and Kio's getting out his game. She hypothesizes that maybe Kio brings the game as a way of saying, "Let's play something where nobody gets hurt." Thus we see Lisa progressing from a situation in which she hurts someone thoughtlessly to a situation where she does the same thing but this time catches herself and begins to realize how things that she does quite unreflectively can result in hurting others.

Perhaps your students will notice on page 27, line 32: "Lisa began to leave - always a slow process when she and Suki were ending a thoughtful discussion." This could be an opportunity for discussing friendship. Why is it that when you are with certain people, it is hard to leave them? Why is it possible to have "thoughtful discussions" with some friends but not others? What is a thoughtful discussion with a friend, anyway?

At the end of this episode (page 28, lines 18 through 34), notice that Lisa doesn't stand by helplessly when she sees Suki struggling with the problem of how to deal with Kio. She offers practical advice by suggesting that Suki not make too much of a fuss over Kio's accident. It is a spontaneous action on Lisa's part of coming to her friend's aid when needed. In this sense, it is a model of what moral practice is all about - children helping other children. You might want to pursue this topic with your students and ask them if they can think of other situations in which it is appropriate to come to a friend's aid.

Leading Idea 2: Expressing thoughts - thoughts and language.

On page 26, line 29, Suki says to Kio: "I know, Kio, it's hard to put what you want to say into words, and arrange the words just right at the same time." What Suki is saying is that a small child learning to speak is confronted with a number of tasks which he simultaneously must perform successfully. He's faced with the tasks of expressing himself in language, of putting his words into acceptable grammatical form, and at the same time with expressing himself in a logically adequate way. To develop these skills is no easy matter. You probably have children in your classroom whose words sometimes tumble out in a disorganized fashion, especially when they are excited. In such a situation, there is a further job of unscrambling what has been said to find out what the child means - surely, a teacher and all of the students in the class can be of great help in this area, if they are aware of the complexity of speaking in a logical and grammatically correct way while at the same time expressing one's thoughts. *Appreciation* of all that is involved in expressing ourselves is the key to helping each other learn how to say what we think. If we are more conscious of the complexity of human expression and how astonishing it is that small children learn to speak, we can be more helpful to each other when we stumble.

Leading Idea 3: "It was an accident."

We know that when people are upset, they are more accident prone. They may just be careless, or perhaps being upset releases some inhibitions against self-destruction, or possibly they are trying to say something that they have not been able to communicate in other ways. Suki and Lisa are on this track when they ask themselves: "what could he have been trying to tell us?" In other words, they interpret his fall as a form of non-verbal communication.

Leading Idea 4: Ambiguity.

In the *Manual Accompanying Harry Stottlemeier's Discovery,* (Chapter Four), ambiguity is discussed at some length. (Ambiguity occurs when the same word can have two or more different meanings in the same context, or when a sentence is so constructed that it can be read in several different ways.) In this section, pages 29 to 31, Lisa and her friends encounter and invent a number of such ambiguous expressions, some more obvious than others. Perhaps you could ask your class to list all the ambiguous statements they can find in these three pages and then discuss *WHY* they are ambiguous.

The value of discovering ambiguity becomes apparent toward the end of the episode when Lisa is able to settle a dispute by pointing out that the source of the disagreement is to be found in the phrase "go around," which can have two quite different meanings. Thus people who interpret the phrase in one way find themselves in conflict with people who interpret the phrase in another. If you encourage your students to spot ambiguities of the kind mentioned in this episode, you will help them discover, just as Lisa did, a major source of misunderstanding among people.

EXERCISE: Ambiguity

You'll remember that an ambiguous word or phrase is one that can have several different meanings in the same context. For example, if someone says, "I rent my house," it's difficult to know whether he rents it *to* someone or *from* someone. (Sometimes the ambiguity is not due to any single word, but to something that is wrong with the structure of the sentence as a whole.) In this exercise, check each sentence to see if it has an ambiguous word or phrase. If it does, point out the various meanings that the word or phrase could be interpreted as having. (Many of these examples are controversial — or at least discussable.)

1. The Constitution guarantees me the right of freedom of speech, so if I feel like it, I can yell "Fire" in a crowded theatre, even when there is no fire.
2. This electric light bulb is so weak that if we had two more like it, we'd be in complete darkness.
3. It's clear that a dog has eight legs, since it has two hind legs, two front legs, two left legs and two right legs.
4. A pickpocket is a person. Therefore a good pickpocket is a good person.
5. Teacher: "When you do turn your paper in, I shall lose no time in reading it." Pupil: "Fine! I'll lose no time in writing it."
6. She put her gloves on her hands, which were made of pigskin.
7. Her boyfriend promised to give her a ring today, but all she's gotten from him so far is a phone call.
8. Today I have a headache, so when I put on my hat, there's a pain in my hat.
9. She enjoyed looking at the insects in her pajamas.
10. Oliver was among the girls at the party.
11. Food doesn't spoil in the refrigerator, so if we keep the temperature down in the house, we can avoid having spoiled children.
12. Nothing tastes better than chocolate ice cream. Rice pudding tastes better than nothing. So rice pudding tastes better than chocolate ice cream.
13. Love is blind and has four letters.
14. All the kids in the class are not going on the picnic.
15. His expression was sad, his touch was light, his wit was bad, but his pupils were bright.

1

ML19

2

PUNS

Lisa enjoyed wriiting a paragraph filled with double meanings and puns. She wrote about an aunt with "a mahogany chest and brass legs," and about her dog needing to "bolt down his food" so he wouldn't throw it up. Think about words that you know that have more than one meaning. A few examples to start you thinking follow:

hot dogs
runs
leader
bank
hold
right
groom
fly
race
ring
bush
fast

Write a paragraph of your own using puns for humor.

L30

3

DISCUSSION PLAN: "It was an accident."

Part A

The dictionary defines "accident" as a "happening that is not foreseen, expected, or intended." For each of the following, say whether you would call it an "accident."

1. A young man on his way from work with his pay raise is run over by a bicycle.
2. A young man on his way home from work with a pay raise is hit on the head and robbed.
3. A girl nervously upsets a teacup, ruining a party dress that she is uncomfortable in.
4. A newly married young man drops and breaks a vase that he considered hideous that was a present from a favorite aunt.

Part B

1. What, if anything, do the situations you would call "accidental" have in common?
2. The dictionary mentions "intent" as part of the definition of an accident. Are we always *aware* of the *intent*?
3. The dictionary does *not* mention *consequences.* Do you think that should be included as part of the definition? Can you formulate such a definition?

M149

Leading Idea 5: "I might not be better, but at least I am different."

Mickey suggests that it is more important that we differ from one another than that we can be classified as better or worse than one another. This claim can lead the children in your class to explore concepts of "better," "worse," "being different from," and "being the same as," as applied to persons. How can people be classified as "better" or "worse"? Better with respect to what? Worse in what way? Can a person be better than another at one thing, and the second person better than the first at another? While it is important and quite fruitful for your children to investigate ideas of better and worse as applied to people, be especially sensitive to whether the drift of the discussion may injure or insult someone in your class. This applies as well to discussing ideas of being the same as someone else, of being different from others.

Does being better *have* to be a matter of being better than others? Or could it be that being better is a process of finding out who you can be? Being better always seems to imply grading, being measured by some standard. Does being different? If not, Mickey can be read as saying: "why fight to become better as measured by some standard? — Simply develop your own individuality and don't worry about whether you are better or worse than other people." That bit of advice can provoke a very lively discussion. To keep it from turning into a bull session, or from hurting someone's feelings in class, consider directing the discussion to the characters in the book. Is there something Mickey is especially good at? Is he better at this than someone else in the class? Is he different? In any way the same as someone else? Whom? Does he take his own advice?

ACTIVITY: I'm different.

To approach the issue of the distinction between "better" and "different," you might have the children collect objects or magazine photographs, or draw pictures, and then ask them, for each object "A", to draw (1) a better "A" and (2) a different "A".

Now discuss if the better one is different and if so, how. Then discuss if the different one is better and if so, how. You might also discuss what standards they are using when they say "better" in these instances.

Mc11

4

ACTIVITIES: Personality Portraits.

Respond to the following items. When you have finished filling out your "personality portrait," read your responses to your group.

I. Some Things I Know About Me:

A. Life today is ...
B. The most important thing in life for me is ...
C. I like my friends to ...
D. I am enthusiastic about ...
E. I think people should ...
F. I enjoy ...
G. It makes me hopeful to ...
H. A thing is true if ...
I. Being a person is ...
J. I feel like withdrawing when ...
K. I will work long and hard for ...
L. My deepest concern is ...
M. I feel stupid when ...
N. I feel most confident about ...
O. If I am asked to share my honest thoughts in a group, I will ...
P. I am most lonely when ...
Q. I am confused by ...
R. It is hard for me to talk when ...
S. I want to change my ...

W

5

II. A Personality Sketch Of Myself.

Fill out the following categories and present your responses to the group.

A. Description (Physical).
B. What talents do I possess?
C. What are my interests?
D. List characteristics of popular companions which contribute to their popularity.
E. List characteristics of companions which might make them unpopular.
F. I think I could be more skillful in making and keeping friends if ...
G. Some of the things I like about my family are ...
H. In general, I think I would improve my family relations if ...
I. My strong points are ...
J. My weak points are ...
K. Rate your intellectual abilities.
L. To what degree are you using this ability?

III. A Personality Inventory.

A. Things I like about myself ...
B. Skills I would like to develop ...
C. Things I would like to change in my life ...
D. My interests are ...
E. I value ...
F. My abilities include ...

IV. How well do you know yourself?

Respond to the following questions. Share your responses with the group.

A. What do you enjoy doing?
B. What talents and abilities do you possess?
C. What things confuse you?
D. What do you feel confident about?
E. If you could be like someone else, who would you like to be like?
F. What are you enthusiastic about?
G. What are the most important things to you?
H. What are your deepest concerns?
I. What do you want to achieve in life?
J. What are the qualities you admire in yourself?
K. What are the human qualities you desire to have more of?
L. What would you like to have people remember about you?
M. What makes you feel insecure?
N. What things make you feel lonely?
O. How involved are you willing to become in problems of others?
P. How could you improve relations with the members of your family?
Q. What have you done that makes you feel good about yourself?
R. What can you plan to do to make yourself like and respect yourself more?
S. What things in your living patterns would you like to change?
T. What skills would you like to develop?

W

V. Feelings Inventory.

Below you will find the words which describe different kinds of feelings. Check the words which describe how you feel now - today. Share these with your group.

1. ____afraid
2. ____agitated
3. ____angry
4. ____bitter
5. ____calm
6. ____charming
7. ____cheerful
8. ____complaining
9. ____contented
10. ____contrary
11. ____cool
12. ____cross
13. ____desperate
14. ____easy-going
15. ____fearful
16. ____fearless
17. ____fretful
18. ____friendly
19. ____frightened
20. ____furious
21. ____gay
22. ____gloomy
23. ____grim
24. ____happy
25. ____helpless
26. ____hopeless
27. ____insecure
28. ____jealous
29. ____joyful
30. ____kindly
31. ____light-hearted
32. ____lonely
33. ____loving
34. ____mad
35. ____mean
36. ____merry
37. ____miserable
38. ____nervous
39. ____overconcerned
40. ____overwhelmed
41. ____panicky
42. ____peaceful
43. ____pleasant
44. ____rattled
45. ____sad
46. ____secure
47. ____sentimental
48. ____serious
49. ____shaky
50. ____solemn
51. ____steady
52. ____tender
53. ____tense
54. ____terrified
55. ____unconcerned
56. ____threatened
57. ____thoughtful
58. ____uneasy
59. ____upset
60. ____warm
61. ____worrying

W

Leading Idea 6: Millie's nighttime terrors.

It will be noticed that even though Millie wakes up in the morning to see that her clothes, hung at the back of the door, might have looked like a person in the dark - she does not change her mind that it was a person during the nighttime. Perhaps you could explore this with your students. How this could be so? Is it possible that for Millie, it *was* a person during the nighttime? If so, was it only "in her head" or is that the way it was?

Leading Idea 7: Grandparents.

On page 32, Millie begins to reflect on what it is to have grandparents and she begins to think about generation upon generation of her own ancestors stretching back into the past. Perhaps you could elicit from the children in your class what they think about grandparents - what it is to have grandparents and not to have grandparents. You might ask them to contrast the way in which they talk to their parents and the way in which they talk to their grandparents. (In the case of parents, for many children, there is a very obvious matter of authority that is not so apparent in the case of grandparents. Perhaps as the students begin to discuss their relationships to their grandparents, this question of authority might come up.) You might ask them further to decide whether grandparents or teenagers make better baby sitters and why. You should be prepared to face the fact that many of the students in your class might have negative attitudes toward their grandparents. Even if they do, that does not prevent their considering what it is to have grandparents - ancestors in general - and to reflect upon their own personal history. Further, getting to know our grandparents very often provides us our first opportunity for getting close to older persons, and reflecting upon what it is to grow old, the difference age makes for us.

As a teacher of philosophy, you can help children develop a sense of personal identity by aiding them to connect their present to their past and their future. Their grandparents represent an aspectof their past as well as their present, and to the extent that they are acquainted with their grandparents and their relationship to them may grow in self awareness. Giving them an opportunity to reflect upon this relationship, their perceptions of their grandparents, their relationship to their parents, can be very useful.

6

DISCUSSION PLAN: Grandparents.

What was life like for your grandparents when they were the age you are now? What things have stayed the same? What things have changed? When you are older do you want things to be the same as they are now? What changes would you like to see? Do you think things are better or wrose now as opposed to when your grandparents were younger? What do your grandparents like?

- Substitute the word "parents" for "grandparents" in the above questions. Are the answers different?
- Can you make the present and future better than the past? Did your grandparents and parents think they could make things better? Did they succeed in making things better from their own viewpoints? from your viewpoint? *R21*

Leading Idea 8: Mating and separating.

There is no doubt that sex is something that your students all think about and perhaps talk about with each other. The episode of the mating baboons could offer an opportunity to discuss mating generally in the atmosphere of the classroom with you guiding the discussion. What you as a teacher should be aiming for is to help your children reflect upon sex and mating in an appreciative way. In junior high years, although very interested in sex, children are also often embarrassed by it and are given few opportunities to exchange information and misinformation - much less an opportunity to discuss some of the values they connect with sexuality. The relationship of sex to the questions, "what is it to be a human being?" and "what is it to be in love?" might be explored, if you feel that your students could handle them and gain something positive from such a discussion. That decision relies on your appraisal of the maturity of your students.

Further, you might want to discuss with your class how they interpret Millie's grandfather's remark: "Separating is as much a part of things as mating." There is no reason why your students can't discuss the fact that in life there is always departing as well as arriving, acquiring and giving up, uniting and dissolving, beginning and ending. The song based on the Book of Ecclesiastes Ch.III:1-9, "Turn, Turn, Turn" (sung by many popular artists) expresses this idea beautifully. Perhaps one of the students could bring in a record and the message be compared with this idea of opposites as an accurate description of how things are.

DISCUSSION PLAN: Mating and Separating.

1. While watching baboons mating at the zoo, Lisa remarks to Millie that she would not call what the baboons were doing "making love." What do you think Lisa means by that?
2. Does Lisa seem to think that baboons are not capable of "making love"?
3. Lisa apparently believes that "mating" and "making love" are not the same thing. Can you think of some essential differences between "mating" and "making love"?
4. Baboons apparently live in family groups, much like humans. Yet Lisa does not want to ascribe a human capacity like "love" to the baboons. Why do you think it is the case?
5. Do you think animals, even very highly developed animals such as baboons, incapable of "love"? That is, do you agree with Lisa or disagree?
6. Millie's grandfather notes that "separating" is a part of "mating." Would you say that "separating" is part of "making love" too? Why? Why not?
7. Do people who make love sometimes separate?
8. Do they always separate?
9. Is "separating" part of the essence of "making love"?
10. Is it part of the essence of "mating"?

7

M150

Leading Idea 9: Millie's dream.

Perhaps you could ask your students to interpret Millie's dream. Why are the baboons dancing with her grandmother? Why did her grandmother insist on dancing every dance? Is the dream in any way a reflection of Millie's thoughts during the day?

You could ask your students if they think that the dream might be a way of Millie's resolving the problem of her grandmother's remarriage for herself. Is the dream a symbolization of her feeling of reproach for disappointment in her grandmother? Is her grandmother engaging in behavior that is unworthy of her, insisting on every dance, and then dancing with baboons? This is one interpretation.

Another view that might be entertained is that Millie is very much impressed with what she took to be the natural behavior of the baboons when she saw them in the zoo with her grandfather. She sees them mating. She then thinks of her grandmother remarrying. And she is not sure whether this is natural or not. Once again you may want to find out whether this interpretation is one which your students see as plausible or not. Be sure to give your students ample opportunity to come up with their own interpretations of the dream.

DISCUSSION PLAN: Symbolic expressions.

Modern thinkers (such as psychologists, for example), believe that the things we dream about are *symbolic* expressions of our thoughts and feelings.

For the following representations in Millie's dream, say for each what you think it symbolized for her. Then try to imagine what it might signify for someone else whose grandparents were not divorced.

	Symbolized for Millie	Symbolized for someone else
1. the baboons		
2. a ball		
3. dancing with people		

M151

8

Leading Idea 10: Changing human relationships.

Under this leading idea there are really three different topics that you might open up for discussion: first, the remarriage of a grandparent, secondly, divorce and thirdly, marrying a younger man.

Millie appears to be quite startled to discover that her grandmother is not dead, that she is remarried and that she married a man 15 years younger. Perhaps ultimately she is shocked to discover that the marriage of her grandparents did not last and further that her grandfather could relate the whole situation to her in such a matter-of-fact way. You should be sensitive to the fact that these are difficult and complex subjects, and that they will have to be handled with a great deal of tact. There may be a number of students in your class at present who have experienced divorce in their own families or are aware that separation or divorce is imminent. Thus, you might want to focus the discussion on Millie, her grandfather and grandmother, rather than allow the discussion to take a personal turn.

One way to begin this discussion is to compare Millie's surprise with her expectation that Pablo would live forever. Pablo shocked her by dying, and now she discovers that relationships that seem stable and lasting can be temporary, and this is very disturbing. Ask your children to consider if there are any human relationships that never change. Do friendships ever break up? Or are there friendships that change and yet continue? Perhaps you could ask the students what relationships in *Harry* and *Lisa* change but endure? For example, consider the relationship between Harry and his father, Fran and Tony, Harry and Tony.

9

ACTIVITY: Temporality of things.

To address the issue of the temporal nature of some things, use magazine pictures (or just drawing paper) to have your pupils select (or draw) pictures of things that are (1) temporal or (2) forever. Then display the selections and discuss whether people agree on the duration of each object, and why. You might also try to discuss the temporality of things that can't be drawn, like feelings. *Mc13*

Leading Idea 11: What is natural?

A theme that runs through this chapter is natural versus conventional. On the side of the natural are impulses, appetites, instincts, while on the side of convention are such things as custom, habit and tradition. You may recall a discussion in *Harry Stottlemeier's Discovery* in which it was pointed out that while it is natural for hair to grow, the style we give it depends upon social customs; while it is natural for people to eat, the kind of food and the times at which we eat often depends upon traditions and habits.

Millie, at the bottom of page 35, insists that it is wrong for a woman to marry a younger man. When Lisa questions this on page 36, Millie replies, "It's just not natural." This suggests an identification of what is right with what is natural, and treats the difference between what is natural and what is not as a difference in kind. (Remember in *Harry Stottlemeier's Discovery,* Chapter 6 we treated the idea of the differences of degree and kind.) Compare this use of "natural" with the baboon society (page 34.) Most likely, your students will have been to zoos and have seen individual animals in their cages, but a whole society of animals living together surrounded by a moat is something quite different. And, although common, in some of the bigger zoos, it might not be within the range of your students' experiences. The animals are displayed living together in a more natural setting than if they were in cages. But it is not fully natural: there are no predators, the baboons are fed, and receive medical attention. Here we see "natural" as a matter of degree. The zoo society is more natural than being isolated in cages, but not as natural as being in their original home.

Perhaps you could ask your students if they would make a list of uses of the term "natural" in advertisements. Then ask them to group the usages and to try to decide whether they represent differences of degree or differences of kind. Differences of kind will involve "natural" vs. "artificial." Differences of degree will involve more or less natural. Your students will probably find out that in advertisements the usage of the term usually implies a difference of kind. Then the question becomes whether it is valid to imply such a difference of kind. Encourage them to investigate whether these differences are really differences of degree. For example, are artificial ingredients artificial because they are man-made or because they are not usually used in these products? (Imitation mayonnaise might be something that one would like to discuss.)

Now let's consider the use of the term "natural" with regard to human relationships. Some people see the natural as the healthy and therefore as good. But others see natural tendencies as evil and wicked and therefore bad. Very often people appeal to what is natural to justify their moral views. Is it more natural to wear clothes or not to wear clothes? Is it more natural to be selfish than to be generous? Is it more natural to want to acquire things, e.g., property, than not to want to? Is it natural to want to have friends? Is it natural to have parents? Consider in discussing the students' answers to these questions whether they are implying a difference of degree or a difference of kind.

10

DISCUSSION PLAN: Feelings.

Suppose you are a boy, and you and your girlfriend have gone to see a movie together, and it's really heavy. In fact, at one part, it's got you all choked up and you can hardly keep from crying out loud. Tears are starting to run down your cheek and you can't talk and it's getting hard to swallow the crying. What should you do? Would it make any difference if she were crying, too? What if some of the other guys were there, though? *J19*

DISCUSSION PLAN: What is natural?

1. Are there some things that are natural to eat ("natural foods"), and others which are not natural?
2. Are there some things which are natural to drink and others which are not natural?
3. Are there some things which are natural to smoke and others which are not natural?
4. Can something be *mysterious* (like "flying saucers") and still be natural?
5. Can something be highly *unusual* (*e.g.*, two-headed calf) and still be natural?
6. Can something be *man-made* (like an artificial kidney) and still be natural?
7. Can something be natural and still be ugly?
8. Can natural but repulsive things (like "a perfect case of gangrene") ever be considered beautiful?
9. Can something be both "homemade" and natural?
10. Can something be "indecent" and still be natural?
11. Is it possible that *everything* is natural?
12. Is it possible that everything in the universe is natural *except one thing*? *ML*

11

Leading Idea 12: Contrasting the right and fair with the natural.

Millie and Lisa disagree as to whether it is wrong for a woman to marry a much younger man. On page 36, Millie summarizes her argument by saying: "It's not a question of what is fair. It's a question of what is natural." Lisa then retorts: "I don't see that the question of what is natural has anything to do with it." Lisa gives two reasons in defense of her views. She insists that what is fair for men also has to be fair for women. It is a question of equity. If it is right for a man to marry a younger woman, then it follows that it is right for a woman to marry a younger man. Lisa implies, in other words, that there is a *symmetrical relationship* (that is, if it works one way then it works the other way) between men and women in regard to whom they want to marry. Because she sees the relationship as symmetrical, therefore equitable, Lisa argues that the question of fairness is involved.

Millie, on the other hand, does not see a symmetrical relationship at all. She sees the relationship as asymmetrical (that is, it may work one way but it certainly does not work the other.) Because men have the right to marry younger women, it does not follow for Millie that women have the right to marry younger men. Why? Because the relationship is not only asymmetrical but involves a difference of kind. Women for Millie are by nature significantly different from men, and thus it follows for her that it is *unnatural* for any woman to marry a man much younger than herself.

At this point, page 36, line 7-10, Lisa replies with her most comprehensive statement on the issue: Apparently Lisa wants to make provision for each individual's having a life style of one's own.It is in terms of their appropriateness to this life style that one's actions are to be judged as right or wrong. Now, if some of us are free to live this way, *i.e.*, to devise a style of life which is right for oneself, in which one chooses one's own clothes as one likes, dates whom one likes, marries whom one likes, then it is only fair that all people should have the same liberty. Lisa is defending her freedom to choose the right dress to wear along with the freedom of Millie's grandmother to choose, as right for her, the man she wants to marry. It is only fair, Lisa is saying, that if she, Lisa, can use her own style of life as her criterion for what is right for her, then Millie's grandmother should be able to use her own style of life as her criterion for whom she is to marry.

At this point, your students may say, "but if everybody is free to devise their own styles of life, then the world will very soon be an awful mess. One person could choose a style of life of an arsonist, another of a thief, another of a rapist, and if they were to measure the rightness or wrongness of their acts just by their 'style of life', then anything goes." However, this is where the criterion of *fair* must supplement the criterion of right. What the arsonist, the thief and the rapist do is outrageously unfair to others and all their protest that this is in keeping with their style of life will be inadequate to convince us of the morality of their actions. In other words, when it comes to the infliction of harm on other people, it seems obvious that the criterion of what is fair must take precedence. All that Lisa is arguing is that there are many situations in life where the question of harm is of relatively minor importance, and where the basic issue is one's freedom to live in accordance with the style one has chosen.

Note that this situation is more complex than the one in which Lisa was defending her choice of her own clothing. There she was arguing only what is *right* for her. Here she utilizes both principles of rightness and fairness to defend her point of view. No doubt there will be other times when Lisa will be severely troubled as to the conflict between right and fair, but at least on this occasion she sees the two principles as in harmony with one another.

EXERCISE: Natural and fair.

Is it (a) natural and/or (b) fair that there are the following?

	NATURAL	FAIR	BOTH	NEITHER
1. Earthquakes				
2. Young people and old people				
3. Floods				
4. Siamese twins				
5. Quintuplets				
6. Homeless children				
7. Drug pushers				
8. Sweepstakes winners				
9. Election winners				
10. Artificial respirators				
11. Indian reservations				
12. Strong people and weak people				
13. Different races of people				
14. Countries with few natural resources				
15. Rich and poor				

ML

12

13

ACTIVITIES: Natural vs. fair.

A. Think of all the things that the word "natural" can mean. List them. Now look up "natural" in the dictionary. Which of those meanings do you think Millie has in mind when she says, "It is not natural for a woman to marry a man who is younger than herself."?

B. From the following list of things that are found in its natural state, underline those which you would wish man to change:

1. majestic oak trees.
2. hurricanes.
3. clear, blue skies.
4. human vulnerability to disease.
5. wild flowers.
6. lightning.
7. human capacity for producing.
8. soil erosion.

C. With which of these statements would you agree?

1. "Natural" things always are better than non-natural.
2. "Natural" things sometimes are better than non-natural.
3. "Natural" things never are better than non-natural.

M152

Leading Idea 13: Millie's new awareness.

You might begin a discussion of this idea by asking the children to verbalize what they think Millie's new awareness consists of. Obviously, Millie is becoming aware of physical changes in relation to herself. Are they only physical? What other changes has she experienced? How are these changes affecting her view of herself and her feelings about herself? Is there a connection between how we feel about our bodies and how we feel about ourselves in relation to others? Is there a connection between how we view our bodies and how we view our strengths and weaknesses?

There is no doubt that this can be a very sensitive topic and much is going to depend on your tact, coupled with your perception of whether your students can discuss this subject in a way that would help them appreciate the many changes that Millie is going through. By discussing them, your students may find a way of verbalizing much that they are concerned about in their own lives, indirectly, without the embarrassment of talking about themselves.

Some Questions About Chapter Four

1. Do you think Kio objects to the girls' talking about his lisp, or does he object to being referred to in the third-person while he's present? Or both?
2. When Kio says, "I don't laugh at you," what is he suggesting?
3. How do you think Kio feels about Suki's saying that he may have broken the spring to the toy on purpose?
4. Do you think Kio fell down the stairs on purpose?
5. What is Lisa assuming when she suggests that, if Suki makes a fuss now over Kio, he'll begin having more such 'accidents'?
6. What's wrong with Tony's remark that "go around" means "go around"?
7. Millie is amazed at the thought of the generations and generations of her ancestors, all grand and great. Is there anyone who *doesn't* have a long chain of ancestors?
8. Not only do Millie and her grandfather have many interests in common, but he is extremely patient with her. Are these the sort of qualities you think adults ought to have? What other qualities should adults have in their relationships with children?
9. What do you know about the social life of baboons? What other animals have developed a complex social life?
10. Are people ever "too old to remarry"?
11. What do you think of Millie's claim that "it's wrong because it's wrong"?
12. Lisa bases her argument on her appeal to *consistency;* Millie appeals to our notion of what is *natural.* In this sort of conflict, which side do you think you would accept? Why?
13. Why did Millie begin to feel differently?

14

ML4

CHAPTER FIVE

Part One

LEADING IDEAS

1. Why is talking to others sometimes difficult?
2. Talking about food.
3. Talking about family.
4. Naming the arrangements of the parts of the syllogism.
5. Can learning be a game?
6. Myths.
7. Playing.
8. Competition.
9. What are rules?
10. The game
    a. Counterfactuals and conditionals.

CHAPTER FIVE

Part One

PREFACE

This chapter sees the emergence of a number of motifs which are expressive of the ways in which human beings are involved with and interact with one another in society: starting conversations with people by trying to find topics of common concern, learning by cooperating and collaborating, telling myths which hint of shared understandings, playing games, competing non-destructively, and discovering some of the rules by which people govern themselves. So the theme of sociality runs like a thread through this chapter. Nevertheless, there is one counter-instance in the chapter to this theme. It occurs when the boys appropriate the name "Barbara" as a nickname for the arrangement in which three logical sentences begin with the word "all." Not once do the boys acknowledge that Lisa has already suggested this nickname on p. 10. Nor does Lisa protest.

The chapter begins with Lisa finding herself at lunch in the cafeteria with Mark and at a loss to find something to talk about, although she does want to talk to him very much. She finally proposes three topics to herself: food, family and figuring things out. At first she gets virtually no response, but he livens up with the way she poses the third topic in the form of a conditional: "If you had a brother, would he like noodles?" The discussion helps Lisa establish a more effective way of relating to Mark and introduces the theme of conditional ("if-then") sentences, with which much of the remainder of the chapter is concerned.

Subsequently, Tony acquaints a group of students with the way in which letters can be assigned to arrangements of logical sentences. The children have fun thinking up girl's names whose vowels stand for various types of arrangements.

The next day Tony and Harry reveal a history game to their friends, but just about everyone agrees that it is a failure. It seems one can hardly win or even score while playing it. But their idea suggests a more interesting game requiring the invention of conditional sentences. The children realize that their game needs rules, and carefully draw them up. They then proceed to play and the game ends with both sides tied.

In *Harry Stottlemeier's Discovery,* Lisa amused herself by imagining some of the strange things that would follow if a sentence beginning with "All" were turned around and still remained true. A world in which "All vegetables are onions" would be a fascinating world. So now the children begin to explore more systematically what would happen if all sorts of contrary-to-fact circumstances were to occur. By mechanically contriving sentences which pose such artificial situations, the children exercise their imaginations as to what might possibly occur in such bizarre circumstances. Then they relax their efforts to deal with the commonsense world we are all familiar with, and play for a while with the other worlds which their imaginations reveal to them.

Leading Idea 1: Why is talking to others sometimes difficult?

In the episode on page 37, Lisa and Mark are having some difficulty getting a conversation started. Not that they dislike each other: they want to talk, but they seem to be at a loss as to what to say.

Perhaps your students can make a list of occasions where they wanted to speak, but could find nothing to talk about. Then you might encourage them to speculate as to *why* they were mute. Your students, as they share these reasons might be surprised to find out that this is a common experience among young people. In talking about the reasons why we are often at a loss to say something, your pupils may come to a better understanding of their relationships with one another. (It would be interesting to compare lists and see whether most of the student's list include occasions when they were mute with adults, relations, teachers or with peers.)

Leading Idea 2 : Talking about food.

You may ask your students how they begin discussions — why are food and families often appropriate? You might also ask if talking about food is something only young people do, or is it something that grownups do too? Is it possible that people think and talk about food more if they don't have friends than if they do? Under what circumstances do the students in your class find talking about food pleasant and under what circumstances do they find it unpleasant?

Food seems to mean more to human beings than just something to devour in order to keep alive. There seems to be something *ritualistic* and *communal* about eating. Perhaps it might be helpful for your students to consider what it would be like never to eat with anyone else—never to share a meal. Further, it might be useful for them to list the foods they like and dislike, compare the list with their peers and begin to speculate on where some of their tastes originated.

1

DISCUSSION PLAN: Food.

1. What is your favorite food?
2. What food do you dislike most?
3. If you could afford it, what food would you eat every day?
4. Is there a food that your best friend eats that you can't stand? If so, what?
5. What is hunger?
6. Is all food nourishing? (That is, if something you eat isn't nourishing, is it still food?)
7. What are appetites?
8. Are all appetites healthy? Are any unhealthy?
9. Have your tastes in food changed during the past year? During the past five years?
10. Is the food you want now of better quality than the food you wanted a year ago? Is this because your taste has changed, or because your taste has improved?
11. Since there is much starvation in the world, is this due to there being too many people, or not enough food to go around?
12. Is it possible that there is plenty of food, but people still don't get enough because of the way the food is *distributed?*
13. In your family, is everyone entitled to share in what food there is to eat?
14. Are those in your family who work and earn money entitled to more food than children who don't work and don't earn money?
15. In your family, are you entitled to as much food as you need, or an equal share of what there is, or are you entitled to food only in proportion to the work you've done?

ML1-5

Leading Idea 3: Talking about family.

Some of the members in Lisa's class seem to have a very warm relationship with their families; some have complex relationships with their parents and siblings and others have negative relationships with some of the members in their families. This might be an excellent opportunity for the students in your class to consider these relationships and what it is that seems to make them positive or negative. For example, Mark's relationship with his family (warm, and yet he does not seem to be able to talk about them much); Jane, (negative but she seems to be able to talk about it a lot.); Millie (she seems to be hurt by her parents and puzzled by their neglectfulness of her and her feelings and yet *very* close to her grandfather); Lisa (her very close relationship with her father, but tense relationship with her mother); Harry (has a fairly open relationship with his mother and rather complex relationship with his father); Tony (seems from what we know to be a rather positive family relationship); Luther (appears to have a very good relationship with his mother and his brother, Marty); Suki (has a very close relationship with her brother and her father); Anne, (whose parents are rather remote and elegant but yet able to maintain an appreciative relationship with her.)

It is not that the children in *Lisa* discuss these relationships with one another but there does seem to be in *Lisa* (more than in *Harry Stottlemeier's Discovery)* a somewhat clearer awareness of the different family situations. As the students in your class become involved with the novel, the awareness of these various family situations help them to understand the characters in a deeper way. It might be more constructive to keep the discussion and analysis of these varying relations confined to the characters in the story and *their* family relationships - rather than encouraging the children to talk about their personal relationships with members of their family. The fact that they are becoming more aware of the complexity of family relationships is enough for them to begin reflecting on their own situations in due time.

2

DISCUSSION PLAN: Talking to others.

1. When two people find themselves alone together, do they ordinarily talk to one another? Why do you think this is so?
2. Do you think they have to talk to one another?
3. How do you think two people who are casual acquaintances would feel better finding themselves alone, talking or not talking?
4. Imagine yourself alone with someone. Now imagine that you are speaking to that person. Does it feel comfortable? Imagine that you are *not* speaking together. How does that feel? Can you say now why you think Lisa wanted to talk to Mark?
5. If you are alone with someone, whose responsibility is it to begin the conversation?
6. What do you think of Lisa's attempts to begin a conversation with Mark?
7. Can you think of any reason why she finally succeeded?
8. What are some ways you can think of to begin a conversation?

M154

DISCUSSION PLAN: Family

1. Would you rather have just older brothers and sisters, or just younger brothers and sisters? Why?
2. Would you rather be an only child or have brothers and sisters? Why?
3. Do you like to visit with relatives?
4. Do you like relatives to visit with you?
5. What are relatives?
6. What are ancestors?
7. If everyone has had the same ancestors, is there anyone who is *not* your relative?
8. Are your parents members of your family? Your brothers and sisters? Your cousins? Your aunts and uncles? Your grandparents?
9. What is a family?
10. Do members of a family generally look alike? Do yours?
11. Can people who are not your relatives look more like you than members of your own family?
12. Is it possible that everyone in the world is a member of the same family?
13. Is it possible that only individual persons are real but not families?
14. Are you presently a member of a tribe or clan? What happened to tribes and clans? Could the same thing happen to families?
15. Do families necessarily contain children?
16. Do children have to have families?
17. Is there such a thing as an ideal family size?
18. What do you think is the best feature of family life?
19. What do you see as the chief advantage of the family?

ML2-5

3

Leading Idea 4: Naming the arrangements of logical sentences.

On pages 39 and 40, Tony explains his discovery that each of the four kinds of logical sentences can be assigned a letter (A, E, I, O), like so:

A All cats are animals.
E No cats are animals.
I Some cats are animals.
O Some cats are not animals.

A All novels are books.
E No novels are books.
I Some novels are books.
O Some novels are not books.

Further, Tony discovered that any *arrangement* of three logical sentences can be identified by the three letters assigned to them. For example, the sentence triad "All dogs are animals, All collies are dogs, All collies are animals," can be called an AAA arrangement, since each of its sentences is an A-type sentence (see Chapter Two, pp 9-10, in *Lisa.)*

The children in the classroom see that AAA arangements can be personalized by nicknaming them with a girl's name that has three A's - Barbara. They then start thinking of other arrangements and look for girl's names appropriate to them.

You could introduce this whole topic to your students by having them write their names on the board and then stress the vowels in each name: In this way "Jonathan" would see that he is an OAA; Elizabeth" would be an EIAE; Marcia would be AIA and William would be IAA. (Quite a few names, of course, have less than three vowels, and some have more.)

You could also play this game: Come up with a general category - for example, body parts. Rules: you've got to have three vowels in your body part. In addition to the body parts suggested in the novel, your students might come up with "appendix, tibia, kneecap, eyelash."

ACTIVITY:

I. 1. How many girl's names can your class come up with containing three vowels?
   2. How many boys' names containing three vowels can your class come up with?
   3. How many girls' names containing two vowels can your class come up with?
   4. How many boys' names containing two vowels can you think of?
   5. Think of boys' and girls' names with only one vowel.

II. Take the names Helene, Diane, Phoebe and Belinda. Write the following:
   a. Three sentences beginning with "no" (Helene — EEE)
   b. A "some are" sentence, an "all" sentence, and a "no" sentence. (Diane — IAE)
   c. A "some are not" sentence, a "no" sentence, and another "no" sentence (Phoebe — OEE)
   d. A "no" sentence, a "some are" sentence, and an "all" sentence. (Belinda — EIA)

4

ML3

Leading Idea 5: Can learning be a game?

Your students have been in school now for at least seven years. Perhaps they could discuss how often their learning has occurred in the form of a game. If they say not very often, you could then ask them whether any of their studies could be turned into a game. Could history have a game - like characteristic? could math? could social studies? could spelling? What would make it a game? Could that characteristic be a part of learning everything? Are there some subjects for which learning games are *not* feasible?

By now your students have probably experienced first hand that in order to master something, whether it be mathematics, spelling or whatever, it is not just a matter of having fun - somewhere along the line hard work is involved, delaying gratification until the material is sufficiently mastered. Is that kind of perseverence or hard work also characteristic of some games? What about chess? What about football? Basketball? How about jacks? Skipping rope? Tag?

This affords an opportunity to discuss what a game is, and to think about relationships between learning and playing games. Perhaps your students could form small groups to teach something to the class the next day in a game-like way. One group could do something in history, another in math, and so on.

DISCUSSION PLAN: History

5

1. Does each person have a life-history?
2. Does your cat (if you have one) have a history? Can things have histories?
3. Does each country have a history?
4. Does the earth have a history?
5. Does man have a history?
6. Is history what happened in the past, or is it just our memory of what happened?
7. Why would anyone want to know about the past?
8. Are there historical facts? Can you give an example of one?
9. If someone denied what you took to be a fact of history (for example, that there was once a man named Napoleon), how would you prove it?
10. Can history ever "repeat itself"?
11. It is said that stories unfold. Does history unfold like a story?
12. Is what has already happened today history?
13. Right now, does yesterday exist?
14. If yesterday doesn't exist any longer, how can we find out today about what happened yesterday?
15. Tomorrow will you be able to write an accurate history of today?
16. When will tomorrow be history?

ML3-5

Leading Idea 6: Myths.

At the mention of the name Pandora, Jill is reminded of the Greek myth. Here you might want to ask your class to distinguish between fairy tales, parables, fables and myths. It might be very fruitful to have a few children tell one myth that he or she knows to the class. The student can narrate it, act it out, sing it or perhaps even draw it.

You might further raise the point to what extent fairy tales are actually believed literally - to what extent are myths believed literally? to what extent a myth points toward something that is held important to a people?

Ultimately, the children in your class should move from a point where they can recognize myths to a point where they can realize that a myth might be literally false but symbolically true. For example, in the Greek myth of King Midas and the Golden Touch, is the point that acquisitiveness can be self-defeating or does it have to do with pride?

In the case of Pandora, we see an excellent example whose very ambiguity gives it richness. Many alternative interpretations of myths are possible. Jill and Fran point this out with respect to the Pandora myth. Jill assumes that the things in the box were already angry when they were shut up; Fran offers a diametrically opposite interpretation: it was being shut up in the box that made the things angry. This is an illustration again of children turning things around.

ACTIVITY: Myths.

A. Choose *one* name and look up a myth which includes this character. Tell the myth to the class.

Zeus
Venus
Prometheus
Hercules
Apollo
Dionysius
Atalanta
Loki
Daedalus
Icarus
Cupid
Psyche
Sisyphus
Ariadne

B. Fill in the blanks:

What is the difference between a myth and a fairy tale?

____
____
____

What is the difference between a myth and a short story?

____
____
____

What is the difference between a myth and a parable?

____
____
____

What is the difference between a myth and a legend?

____
____
____

What function does the myth serve?

____
____
____

AMS

Leading Idea 7 : Playing.

In discussing play with your students, you might first ask them to distinguish between playing and games. It is often said that many creatures play but only humans play *games*, because games involve explicit rules. You could ask your students if they agree with this. They may have some interesting revisions to make. For example, some of them may say that the right distinction is really that play is always fun but games are often serious. Play can be independent and autonomous but games are usually cooperative and involve competition. Some of the students may argue that games are half-way between play and the serious business of working, and show features of both work and play. You can get a great many different perspectives by opening up this discussion to the class.

DISCUSSION PLAN: Play and Games.

1. What is the difference between play and games (Is playing games a form of play?)
2. Is play always fun? (Can it ever be sad?)
3. Are games ever serious?
4. Do games always have rules?
5. Does play have rules?
6. Is school a game?
7. Can education be fun? Can it be play?
8. Must play have winners and losers? Must games have winners and losers?
9. What is sport — play or game? Or is sport actually a business?
10. Can work also be play?
11. Can work be a game?
12. Is war a game?
13. Is business a game?
14. What is there that you are serious about that is not a game for someone else?

7

ML4-5

Leading Idea 8: Competition.

It will be noted that by and large children in these novels do not often engage in competition with one another. Most of the things they do are collaborative and cooperative; they work together and support each other. Is it inconsistent that at this point they choose up sides and compete with one another? Certainly not all forms of competition are unwholesome. For example, some forms of athletic competition can produce remarkable achievements in both losers and winners. And, competition can evoke creativity, as in the game that the children in the novel play. It spurs them into some very unorthodox and imaginative modes of thinking whose value far outweighs some possible adverse effects of competition. There is nothing inherently deplorable about competition - on the contrary, used by children to spur creativity and effort, it can be most constructive. Moreover, competition can be conducted in such a way that children manage to identify not merely with themselves or their sides but with the game as a whole. Playing for the sake of the game is not merely playing to win but rather to excel in the skill at hand.

8

ACTIVITY: Competition.

NOTE TO TEACHER: Have students complete three lists and share with the class. Help them to verbalize *their* criteria for judging a situation to call for competition with another or with oneself.

A. List five situations in which you think it would be appropriate to compete with your friend.
1)
2)
3)
4)
5)

B. List five situations in which you think it would be more appropriate to compete with yourself.
1)
2)
3)
4)
5)

C. List five situations in which you think it would *not* be appropriate to compete with your friend.
1)
2)
3)
4)
5)

AMS

Leading Idea 9: What are rules?

You could begin the discussion of this idea by asking your students: "When did you first become aware of rules? What is the first rule you can remember learning? What did you think would happen if you broke it? Can you remember the first time you learned the rules of a game? Who taught them to you? Have you ever made up a game of your own? Did you invent rules for it?"

For some clues to attitudes towards rules children seem to develop, it is helpful to read Piaget's study, *The Moral Judgment of the Child,* particularly when he discusses the rules of the game, the practice of rules and the consciousness of rules. Piaget contends that the rules of children's games are handed down from one generation of children to another, little subject to adult intervention, preserved from generation to generation - small children beginning to play being trained by the older ones. But older children gradually discover that *it is in their power to alter the rules.*

For example, small children just learning to play the game of marbles are generally taught the rules by their older playmates. At first the rules seem awesome and sacred; the little children would not dream of breaking the rules for fear that the "gods" in nature would get them. If they, for example, allow their knuckles to cross ever so slightly across the line while shooting the marbles, they are frightened. Later as the child's prowess develops, the rules will begin to seem less intimidating and eventually it will become possible to improvise new rules and even new games.

DISCUSSION PLANS:

9

A. Classroom Constitutions.

In every classroom the students and teachers abide by an unwritten set of rules which may be referred to as the classroom constitution. What are rules in your classroom? Who made up the "constitution"? The teacher? The students? How might the constitution be changed for the better? Have a class discussion on this topic or write your own interpretations of the classroom constitution and compare your writings. *L7*

B. Primary Rules.

Young school children tend to have an unwritten set of rules that govern their play on the playground. The children in some way agree upon what is fair and unfair. Observe children during their recess and try to discover what the unspoken rules are. Later, with the permission of their teachers, interview the children to check out your findings and to discover what the young children regard as their rights and their definitions of fairness. *L8*

EXERCISE: Rules.

1. Give *five* rules for each of the following games:
    a. Jacks
    b. Marbles
    c. Basketball
    d. Volleyball
    e. Hopscotch
    f. Ducking for apples
    g. Blind man's bluff
    h. Baseball
    i. Hide and seek
    j. Handball
2. Is there any rule that is found to be the same (or similar) in all ten cases?
3. Is there any rule that is found only in the case of a single game?
4. Is business a game which also has rules that must be followed by all businessmen?
5. Is government a game, whose rules are called "laws"?

10

M2

Leading Idea 10: The Game.

The game in this case is one which the children invent and which they sometimes call "If-Then" or "It Figures". It is a game that challenges both reasoning and imagination. It draws on what the children had previously learned about turning sentences around, and about contradiction. It also draws on what they learned about the hypothetical syllogism (discussed in Chapter 16, Leading Idea 2, of the *Manual to Accompany Harry Stottlemeier's Discovery*.) If the children in your class would like to play the game, it should not be difficult to make a spinner and a circular chart just as shown in the novel. They can begin by following the rules of the game that are given in the book.

Undoubtedly, your pupils will ask, "Well, what is the point of the game?" And, here you might go back to *Harry Stottlemeier's Discovery*, when Lisa wonders about the point to turning sentences around. She concludes, you will recall, that it leads her to think of all sorts of imaginary situations, some of which may be true and some of which may not be true. But they are situations that she probably would not have thought of it she had not been compelled by turning sentences around. For example, she says to herself: "If all animals were cats, what would the world be like?" And she imagines feline zebras and feline bears, feline giraffes, feline chimpanzees. Each of these animals was in some way acting like a cat. So what one is really doing in turning a sentence around and taking it seriously is asking what would the world be like, if this were true. Sure all 10 year-olds are people, but what would the world be like if *all* people were 10 years old? All chairs are furniture, but what would the world be like if all furniture were chairs? Of course, all Californians are Americans, but what would the country be like if all Americans were Californians?

Thus, in playing the game the children practice the laws of reasoning that they have learned and also imagine what the world would be like if these conditionals were true. In this way they envision many new sorts of possibilities and in the process gain a deeper perspective on how the world is as they see it and how it might be otherwise.

Though numerical, the scoring system in the game is basically *qualitative* rather than *quantitative.* (We measure the speed of a skater quantitatively but we measure the grace of a skater qualitatively. And it is qualitative in special ways.) When Harry makes certain judgments as the umpire, he is not concerned whether the suggestions made by his classmates are true or false - he is concerned with their imaginativeness, creativeness, wittiness, thoughtfulness and insight. What is being sought are the most imaginative, amusing and creative possibilities. Encourage your students to be loose and free in constructing these possible worlds - to let their imaginations have free rein and then let others in the class judge which are the most amusing. What you will find is that the umpire's rulings will be based on his taste and his feelings for literary expression. Encourage the umpire to verbalize some of the criteria he uses in judging one better than another. If you have ever taught language arts, you are probably familiar with the same problem of grading or judging literary expression. (Make sure that a student is the umpire and not you - so that the students begin to experience what it is to try to develop criteria for judging imaginative expression. Let *them* find their own ways to distinguish between what is colorful and what is hackneyed, what is dreary and original, dull and clever, etc.)

A note on conditionals

It may be added by way of further explanation that conditional sentences are complex sentences of the form "If . . ., then- - -." the sentence directly following "If" is called the **antecedent**, that directly following "Then" the **consequent**. A given conditional may hold or it may not - for those which do, there is such a wide variety of possible connections between antecedent and consequent that it would be useless to try to list them. But we can say this: a conditional certainly does *not* hold when the antecedent is true and the consequent false.

In coming up with examples of conditionals with true antecedent-sentences, it is helpful — at least at the start — to complete these conditionals with consequent-sentences that are also true if the antecedents are. For instance, take the sentence: "If Harry is the child of Mr. and Mrs. Stottlemeier, then - - -." What consequents should be true if the antecedent sentence is true? These are some examples:

1. Harry's last name is Stottlemeier.
2. Harry has a father.
3. Children will address Harry (as does Mickey) by saying: "Hey, Stottlemeier."
4. Harry's name will be listed among the S's in the teacher's notebook.

Compare these with the following:

5. Harry has neither a father nor a mother.
6. Harry's last name is Terry.
7. Harry's name will be listed among the T's in the teacher's rolebook.

Of course, with sufficient ingenuity we can think up a situation in which 5, 6, and 7 are all *true*, given that Harry is the child of Mr. and Mrs Stottlemeier (for example, suppose his parents both die, and he is adopted by Lisa's parents). This leads to a question that has fascinated logicians for a very long time: are there any general criteria for telling when conditionals hold or do not hold? This question goes well beyond the scope of the logic in *Lisa*, but don't be too surprised if one of your students should happen to raise it. If this happens, and neither the class nor you find a satisfactory answer, be sure to encourage that student to take a look at some of the logic books listed in *Philosophy in the Classroom*, and/or to get in touch with a professor of philosophy at a college or university.

Conditionals can have true antecedents, but their antecedents can also be *false;* in this case they are called **counterfactual conditionals**, and are often expressed in a subjunctive mood ("If all people *were* children, then - - -," "If wishes were horses, then - - -"). Conditionals with false antecedent-sentences can have consequents that are either true or false, and may hold in either case. It is just this logical property of conditionals with false antecedents that lies at the heart of the game "It Figures." The terms on the wheel have been selected in such a way as to practically guarantee that the resultant sentence will be absurd and thus false. It is their falsity which invites and makes room for the imaginative play the game requires, while their absurdity insures that few serious problems will arise as to whether the conditionals hold or do not hold.

11

ACTIVITY: A card trick.

Millie and her grandfather, often play card games together, and he showed her many card tricks. Here is one of them which you can play.

At the school carnival, George Perkins was advertised as Mr. Whizzo, the Card Expert. Mr Whizzo's specialty was getting people to pick a card without telling him what it was, and then he would guess the card. No one seemed able to figure out how Mr. Whizzo was able to do it, but this was his routine:

> He would divide the cards into three piles, and ask the person playing the game with him to pick a card as they were being sorted out, and remember it, but to tell him which pile it was in.
>
> Then he would sort out the cards again, and again he would be told which pile the selected card was in.
>
> This would happen for a third time. The cards would be sorted, Mr. Whizzo would be told what pile the selected card was in — and Mr. Whizzo would announce the card the person had in mind.

How did he do it? *ML2*

ANSWER: A CARD TRICK 11

Use only 27 cards. When dealing, deal face up.

The top card should be placed as the bottom card of the first pile, the second card as the bottom card of the second pile, and so on.

After the other player has selected the pile the card is in, take up the three piles, placing the selected pile in the middle.

Deal again as before. Again take up the selected pile so as to place it in the middle.

On the final deal, keep in mind the middle (5th) card in each pile. When the other player tells you the pile the card is in, it will be the middle card in that pile.

CHAPTER FIVE

Part Two

LEADING IDEAS

1. Should everything be changed?

2. Habits.

3. Beliefs.

4. Mr. Pennypacker's request for criticism.

5. Do students have a right to inquire about school policies?

6. Should students be discouraged from thinking or talking about certain things for their own good?

8. What counts — What we think or what we do?

CHAPTER FIVE

Part Two

PREFACE

The school has a new acting principal, Mr. Pennypacker. He is an energetic kind of man who is determined to bring improvements to the school in every way he possibly can. Some of the changes he introduces are successful; some are not. The students are divided about Mr. Pennypacker's effectiveness. Mr. Pennypacker tries to encourage them to criticize practices in the school, but the children are not very responsive. Lisa points out that one should know what the problem is before one criticizes, and Tony adds that they don't know what it is. Some doubts are even raised about Mr. Pennypacker's sincerity. Mr. Spence is noncommittal, and seems reluctant, when pressed, to express an opinion of Mr. Pennypacker. He even digresses and begins talking about the way in which our beliefs function as rules for what we say and think and do. While Mr. Spence's remarks are quite significant in themselves the children question their relevance and bring him back to the point. But he remains rather evasive.

Not long thereafter, the students are shocked to learn that Mr. Pennypacker has been fired. Mark demands an investigation but other students disagree. Mr. Spence's response is uneasy and he suggests that the discussion be continued after school rather than during the study hall. But this suggestion shocks a number of students who until this point had been silent. They object to what seems to them to be an infringement of their right to talk about what matters to them. They also object to being told that it would be for their own good to avoid such discussions during school hours. But they reach no conclusion as to what to do.

Leading Idea 1: Should everything be changed?

Mr. Pennypacker is perceived by the children in the novel as someone who wants to change everything in the school, and for some reason they are suspicious of him. At first, they seriously consider the questions,"Why is there change?" . . ."Should everything be changed?" This in turn raises the issue, "Should anything be changed?" If they could finally resolve the issue that some things need to be changed and some things do not need to be changed, then a further problem needs to be discussed: "How should such change be initiated and carried on?" This second issue confronts the students with the necessity of figuring out strategies for introducing and carrying out changes in an intelligent and responsible fashion.

These two issues might underly the criticism of Mr. Pennypacker: (a) Instead of being selective, he tries to introduce changes in an indiscriminate fashion; and (b) the changes he does try to introduce often backfire because they are poorly thought out; (c) finally, a number of children observe that Mr. Pennypacker's conduct is abrasive to many people in the school. He appears to be insensitive to the effects which his desire for quick improvement in everything have on many people. His inability to understand the basis of many of the traditional customs in the school appears to others a deficiency.

Thus, you may find that the episode with Mr. Pennypacker is an opportunity to discuss with your students whether change is actually needed at all times, or only at some times, and what criteria one uses to decide whether or not it is needed. Further, it makes possible your discussing with your students the kind of tact that may be necessary if changes are to be introduced in ways that are not self-defeating.

DISCUSSION:

There is an old saying that, "The more things change, the more they remain the same."

What do you think is meant by that statement?

Here are some things that seem to have changed in the last 30 years or so. Which of them do you think merely *appear* to have changed, but have not *really* changed?

the crime rate
the divorce rate
more people seeking help with emotional problems
higher cost of living
higher standard of living
more people going for higher education

1

If some of these only *appear* to have changed, why do you think it appears so?

M156

EXERCISE: Should everything be changed?

Is *change* always desirable? Does *change* always mean from something worse to something better? For each of the following practices that have changed in the past 50 years, say which of them *you* believe are changes for the better, and why.

1. People now ride automobiles instead of horses and buggies.
   ________desirable ________undesirable
   why? ____
2. People used to eat more home-made foods than they do nowadays.
   ________desirable ________undesirable
   why? ____
3. Mankind now has certain "wonder" drugs with which to fight disease.
   ________desirable ________undesirable
   why? ____
4. Clothing used to be made at home; nowadays most of our clothing is bought ready-made in a store.
   ________desirable ________undesirable
   why? ____
5. Generations of families tended to live together more frequently in days gone by. This is no longer true.
   ________desirable ________undesirable
   why? ____
6. 50 years ago there was no civil rights legislation. Today there is.
   ________desirable ________undesirable
   why? ____
7. Many more millions of people live in cities today that they did 50 years ago.
   ________desirable ________undesirable
   why? ____
8. The divorce rate has increased.
   ________desirable ________undesirable
   why? ____

M155

2

3

DISCUSSION PLAN: Change and progress.

Select the appropriate column, and discuss your choice:

	Change	Progress	Regress	None of these
1. You're overweight, and gain weight				
2. Your fingernails grow				
3. You change your clothes				
4. Your body temperature increases 5 degrees				
5. Your 90-year-old great-grandfather has a birthday				
6. Your school adds a new wing				
7. Your town library acquires new books				
8. Your house is demolished to make way for a new highway				
9. A serum is invented that conquers a disease				
10. A new, faster and noisier plane is invented				
11. All wild animals are eliminated				
12. Horsemeat is declared fit for human consumption				
13. You leave "childhood" and become an "adolescent"				
14. You stop drawing and painting				
15. You learn how to swim				

ML5-5

Leading Idea 2: Habits.

You may begin this section by talking to your students about what habits they actually have. Then, having identified some habits, you can begin to ask whether such habits are useful or detrimental. Both possibilities should be fully explored.

For example, on the constructive side, think of how beneficial it is not to have to reflect about the many routine things that one does during the day. If one had to make a decision every day whether or not to get up, or brush one's teeth, or to eat, or whatever, it would be highly time-consuming. Seen in this light, habits are very economical. They allow us to act automatically in stable and unchanging situations.

On the other hand, in a situation that calls for fresh thinking or innovation, habits can be obstacles. We become rigid and unflexible, and find ourselves at the service of our habits rather than having them serve us. For example, some young persons may have formed the habit of doing their homework only at a certain time during the day (say in the afternoon right after school.) Something comes up to prevent their doing this homework at the regular time. This means that they will have to give up the old habit and adjust themselves to doing the homework in the evening or go to school unprepared the next morning.

In cases such as these, we break the habit for good reasons, and we could verbalize these reasons if we had to.

EXERCISE: Habits.

4

Consider the following examples of habits, and discuss their possible usefulness.

1. Eddie pitches for our baseball team. Before each pitch, he has a habit of rubbing the baseball for about 3 seconds.
2. Eddie's father has a habit of putting his glasses on every morning.
3. Eddie's sister, Penny, has a habit of swallowing whenever she drinks orange juice.
4. Eddie has a habit of reading while lying flat on his back on the floor, with his feet on the sofa.
5. Eddie has a habit of winding his watch every morning.
6. Penny has a habit of making a face any time Jack's name is mentioned.
7. Penny has a habit of watching television while doing her homework.
8. Eddie has a habit of saying nasty things about Penny's friends.
9. Eddie's mother has a habit of getting to work on time.
10. Eddie has a habit of eating whenever he's hungry, and he's always hungry.

ML

Leading Idea 3: Beliefs.

On page 51, lines 9-11, Mr. Spence says, "Our beliefs are like rules. They're like rules for what we do and what we say and what we think." Perhaps you could get your students to try and interpret what Mr. Spence is trying to say here. In what sense are beliefs rules?

For example, if you believe that your chair is just about to break, you probably won't sit in it. If you believe that a certain place is dangerous, you will probably stay away from there. In other words, your beliefs will guide your actions. If you believe that the person you are about to speak to, speaks the language very poorly, this belief on your part will guide the way you address that person. Finally, if you believe that certain ideas are sound and other ideas are unsound, this, too, will surely guide your thinking as to whether or not to rely on such ideas.

Of course, Mr. Spence's definition of what beliefs are can be contrasted with many other ways in which beliefs may be defined. Some people will say that beliefs are strongly held convictions; some will say that they are values; some will say that they are opinions; some people will say that beliefs are the thoughts that express our knowledge. Encourage the students in your class to list some of their beliefs and then discuss with each other just what beliefs are and what role they play in one's life.

Note that beliefs don't just have to be about religion - we can have beliefs about all sorts of things that directly affect the way we think and what we do. To become conscious of these beliefs is just the first step in coming to understand ourselves and each other better.

EXERCISE: Synonyms.

Provide a synonym or synonymous phrase for the bold-faced word in each sentence:

1. He is a **good** student.
2. He is a **good** boy.
3. This pie tastes **good**.
4. This is a **good** knife.
5. This is a **good** day for a bike ride.
6. Turn **right** at the next corner.
7. It's not **right** to smoke in class.
8. She got all the answers **right** on the history test.
9. He hit him **right** in the stomach.
10. It is not **right** to lie or steal.
11. In the U.S.A., each person is granted certain **rights** under the constitution.

5

R18

DISCUSSION PLAN: Beliefs.

On page 51, lines 9-10, Mr. Spence says, "Our beliefs are like rules. They're like rules for what we do, and what we say, and what we think." In this exercise, explain why your beliefs are rules for *either* what you do, or what you say, or what you think, in the following cases:

Suppose Your belief is	**What you do, or say, or think in accordance with your belief**
1. that your watch shows the correct time.	
2. that the chair you usually sit on is sturdy.	
3. that it's going to rain.	
4. that you're invisible.	
5. that your opinions don't mean anything to anyone.	
6. that you're weightless.	
7. that you have five fingers on each hand.	
8. that you're good-looking.	
9. that you can't dance.	
10. that school buses are made of milk chocolate.	
11. that reading books is enjoyable.	
12. that the world will end tomorrow.	

ML6-5

Leading Idea 4: Mr. Pennypacker's request for criticism.

When Mr. Pennypacker says, on page 50, in regard to criticism: "Begin with me . . . I don't mind. If there are criticisms you have about the way I do my job, I'd like to hear them," the children do not seem to know what to make of it. Some feel, he really doesn't mean it — others feel that he is quite serious. But is that the issue?

The children don't see what it is that they should be criticizing (line 26, page 50.) Is it of any value suggesting that things could be done better to people who don't see anything wrong with the way things are? Mr. Pennypacker seems to think that you can just start anywhere and find the problem, if there is a problem. And the students, although they can't verbalize it, resist the suggestion, because they need to feel a specific problem or obstacle or impediment before they start criticizing. The students suspect that they are caught between two extreme positions: one of which, represented by Mr. Partridge, holds that there are no problems that children need to inquire into. The other, held by Mr. Pennypacker, is that we should persistently criticize the status quo regardless of whether it appears problematic to us or not. What the children in their own way seem to be searching for is a procedure by which they can locate what it is that baffles them, formulate it and seek solutions to it.

It would be very beneficial if you could discuss with your students the difference between these three options.Part of your role as a teacher would be to help students articulate the intuitions and feelings they have that things are not going well, things are not working out, things aren't right, and so on. If you sense that your students are experiencing a difficulty, the first thing to do is to ask them what is wrong. Once the problem is identified, you can investigate what possible ways there are of resolving it.

It is at this stage that criticism is in order, and the criticism can be of two kinds: destructive and constructive. Constructive criticism is criticism that seeks fresh alternatives as opposed to destructive criticism which is more concerned to place the blame on whatever was responsible for the problem, and to attack the person at fault.

As a teacher, you may have experienced your students engaging in criticism which was not constructive: either in their criticism of you or of one of their peers. Although criticism itself is something you want to encourage, it is imperative that you help the students to engage in drawing the distinction between positive and negative criticism. For example, if a student criticizes the work of one of her friends in such a way that she not only points out what is wrong but helps her to devise a new and better way of expressing her original intention, that is positive. On the other hand, for a teacher to encourage children to criticize each other in such a way that some children's theories are demolished to the point that they don't know where to begin to build better theories is damaging for both parties, as well as for classroom dialogue in general. As a teacher, you also have the same obligation to model constructive rather than destructive criticism. This modelling is essential to building a classroom community.

Leading Idea 5: Do students have a right to criticize school policies?

Mr. Pennypacker introduces the notion of the student's engaging in criticism by suggesting that they look around the school and find things that need improvement. He does not suggest that some of these things might be school policies. However, when he is dismissed, some of the children infer that surely here is an instance which needs to be looked into and they call for an investigation of what happened. Later, Millie and Maria suggest that students should not meddle in such affairs as the firing of a teacher. Mr. Spence suggests that they can talk about it after school, but appears to be very uneasy about their talking about it during school hours, just as he seems reluctant to do anything concretely about Henny Penny's dismissal.

The students assume that they have academic freedom in their classroom to discuss and inquire into whatever concerns them. They think they can even discuss classroom procedures, if they feel there is a need to do so. In this particular situation, however, some of them call for an extension of this academic freedom which they enjoy in the classroom into the school at large. They assume that if the rules of classroom procedure can be discussed, then the rules of the school at large can also be open to inquiry. But here they are in a problematical area. Is the academic freedom in the classroom equally applicable to the school at large? Mr. Spence seems to feel that it is not. The students have reached a threshold in their exploration of their rights. Just how they are to proceed now is not clear to them at all. Nor is it clear to many people in our society today. In many ways this question is still a very open one.

Should the occasion arise in your class to open up the issue of student rights in relation to school policies, you should certainly be aware that in our society at the present time this issue raises problems that are still ill-defined and controversial. Thus you should not expect discussions on such matters to come to closure. You might want to explore the literature on students' rights and make it available to your class.

7

ACTIVITY: The desert island.

Imagine that you are shipwrecked on a desert island. Some of you are adults and some of you are children. The adults wish to establish a school for the benefit of the children (Let the class choose which "team" they will be on, the "adults" or the "children.)

A. First, imagine that the *adults* are the ones who are to establish the school. Let the "adults" list their plans.

B. Now pretend that the *children* are to establish their schools all by themselves. Let the "children" now list their plans.

C. Finally, imagine that the "children" working together with the "adults" are to plan the schools, and list the results.

D. Now, compare the results from each "imagining." Is there anything that you can generalize about or conclude from the results?

M157

Leading Idea 6: Should students be discouraged from thinking or talking about certain things for their own good?

Mr. Spence suggests that the discussion be put off until after school, and that he is suggesting this for the students' own good. Harry and Lisa protest. They say that they don't mind postponing the discussion providing it is for the good of everyone that this is done. But they do object to being told that such postponement is for their own good alone. What they are implying is that Mr. Spence is suggesting postponing the discussion for *his* good, not *theirs*, or perhaps, they suggest, it would be for the good of the school administration, rather than the good of the children, or the school as a whole.

It appears that Mr. Spence has made a blunder. What he evidently wanted to say is that it is politically inexpedient for the children to discuss the firing of Mr. Pennypacker any further. But instead he tells them that it is for their own good that he is discouraging them from discussing the matter. And this is what the children question. It might be true that adults do have an obligation to discourage children from thinking or talking about certain things that are truly self-destructive. But they have seen no evidence to suggest that discussing school policies is destructive for children. It might be embarrassing for the adults involved, but not necessarily destructive for the students.

The students seem to be objecting to Mr. Spence's paternalism ("I'm doing what is good for you"). Up till now, Mr. Spence is one of the few people who has dealt with the children on an equal basis, and now, suddenly, he is paternalistic. The inconsistency in his behavior is glaring in their eyes.

Leading Idea 7: What counts: What we think or what we do?

On page 53, lines 8 and 9, Randy says, "Who cares what we say or think, it is what we do that counts." He says this in reply to Harry's remark on lines 3-5 on the same page, that if they were kept from talking it will lead to a repression of their thinking.

The students here are raising some fundamental questions: freedom of thought, freedom of speech and freedom of action and the connections among these. In guiding this discussion you might want to consider these areas:

1. Is it possible to have unrestricted freedom of *thought*, together with restrictions upon *speech*?
2. Is it possible to have unrestricted freedom of *expression*, together with restriction upon *thought* (indirectly by manipulation of the mass media, educational system, and other forms of thought control.)
3. Is it possible to have freedom of *conduct*, but restrictions upon thought and expression?

In guiding this discussion, you can use examples from American or European history that you know the children are familiar with in one way or another. Alternatives such as those listed above include some of the extreme possibilities of how societies have been and can be conducted, and consideration of these political and social alternatives will help children to better understand the philosophical underpinnings of different forms of government.

ACTIVITY: School rules.

I. TEACHER DIRECTIONS: This activity asks students to consider and analyze the rule structure of their school by identifying various school rules and filling in the appropriate sections of the student handout which is entitled, *Analysis of School Rules.*

II. STUDENT INSTRUCTIONS:

A. Hand out the attached chart and as a class, fill in the chart. (This could also be done in small groups or individually.)

B. As a class (or in small groups) identify the rules that you think are best (most important to have) and the ones you think should be changed.

C. Use the following questions as a guide for a teacher or peer lead discussion of the information on the chart.

1) Why are rules important?
2) What differentiates the good rules from the poor rules?
3) For the rules that you think should be changed, identify reasons why they should be changed.

8

SCHOOL RULE ANALYSIS CHART

Instructions: Fill in the information asked for in the following chart.

LIST OF SCHOOL RULES	WHO MADE THE RULE?	PURPOSE OF THE RULE	RATING OF THE RULE 1 = Good 5 = poor

JG

9

EXERCISE: What counts — what we think or what we do?

Do you agree or disagree with the following comments? Why?

	Agree	Disagree
1. "I can't stand the fact that the earth is round instead of flat. I think we ought to do something about it."	________	________
2. "If all diamonds are precious stones, and if all precious stones are gems, then it follows that all diamonds are gems, and there isn't a thing in the world you can do about it."	________	________
3. "What counts is not whether you passed the course but whether you learned the subject."	________	________
4. "What counts is not whether the other kids like you, but whether you like yourself."	________	________
5. "What counts is not what you actually do, but whether you dream about doing it."	________	________
6. "Lots of times I've found myself doing things which I couldn't ever have imagined myself doing."	________	________
7. "It's not important whether we can play volleyball or not; what's important is what we think of the game."	________	________
8. "If you really like another person, it doesn't matter whether you ever get to say so."	________	________
9. "I'd rather do things I didn't plan to do than plan things I didn't ever do."	________	________
10. "Lots of times I enjoy thinking of things I have no intention of ever doing."	________	________

ML

Some Questions About Chapter Five.

1. Why do you think Lisa and Mark seldom seem to be able to talk to one another?
2. How does this discussion of "contrary-to-fact possibilities" such as whether, if Lisa had a dinosaur, it would like scallions foreshadow the invention of the "It Figures" game later in the chapter?
3. What do you think of Mark's belief that learning could be a game?
4. How many of you in the class have names containing three vowels? (Look up the list of given names in the dictionary, and see how many of them contain three of the vowels, A, E, I and O.)
5. How does Fran's remark (that things in the box weren't shut up because they were angry, but were angry because they were shut up) remind you of Harry's discussion with his father in Ch. 15 of *Harry*?
6. Can you think of other parts of the body whose names contain three of the four letters, A, E, I and O?
7. Why does Millie say that Henny Penny seems to think that "if you have any habits, you're a failure?"
8. Would you say that the chief reason some of the students are wary of Mr. Pennypacker is summed up by Lisa's remark that, "Before you criticize, you've got to know what the problem is"?
9. Could you illustrate what Mr. Spence means here when he says that "our beliefs are like rules"? Mention some of your beliefs, and explain how they could function as rules for doing, saying and thinking.
10. Mr. Pennypacker believes in making a lot of changes, but Randy doesn't think the changes will add up to real progress. What's the difference between change and progress?
11. Are there times a teacher must look out for students "for their own good," even if the students protest? Do students have the right to think whatever they please? To say whatever they please? To do whatever they please?

ML5

10

GUIDELINES . . .
Logic Review

The logic employed in the IAPC program is variously known as formal logic, classical logic, or Aristotelian logic. It is that form of logic which is closest to the ordinary, everyday use of language, while at the same time possessing a systematic rigor. If you have previously taught language arts, you will appreciate the way in which logic illuminates the meaningful relationships which statements can have when they are logically connected with one another: logic adds another dimension of meaning to language. And if you have previously taught mathematics, you will appreciate the discipline which logic gives to the use of language: it is logic that makes language rational.

Some teachers approach logic as a mere set of rules to be learned by drill or rote. They assume that logic should be learned mechanically and unthinkingly. But such an approach is not very effective in the long run. Logic, like any other part of philosophy, is best presented through classroom dialogue. For what has to be conveyed to the student is not merely the rules, but the discretion and open-mindedness with which the rules are to be applied. The more mechanically one thinks, the less critically one thinks, and the less creatively. Philosophy, which is a means of encouraging skillful, critical and creative thinking, requires openness of dialogue and the spirit of free inquiry.

Remember, the purpose of this logic review is to give you a fuller background knowledge of logic than is provided in *Harry*. It does not mean that you should teach your students all the material in this review section. But if you familiarize yourself with this material, then you will be in a better position to answer children's questions on logic should such questions go beyond the rules and explanations offered in *Harry*. So use this material judiciously and selectively. After all, a course in philosophy is much more than a course in logic!

Part One: Drawing Conclusions From Statements

In the very beginning of *Harry Stottlemeier's Discovery*, we saw that certain sentences, when reversed, would stay true, while others would not. Thus, for example, the sentences "**No chairs are flowers**" and "**Some songs are great works of music**" remain true when reversed.

In other words, we saw that it is logically possible, in certain cases, to derive one sentence from another. Notice that this avoids running the risk that the inferred sentence will be less true than the original one. If it is true that "**No chairs are flowers,**" then it is equally true that "**No flowers are chairs.**"

Reversal of sentences illustrates an elementary kind of inference in which a single sentence is derived from another single sentence. In Chapter 8 of *Harry*, the children move on to discover a more complex reasoning arrangement which permits them to draw inferences not merely from a single statement, but from a *pair* of statements.

Earlier, the children had found a clue to such reasoning arrangements when they were discussing "**carry-over**" relations. For in "**carry-over**" or *transitive* relations, it is quite evident that, from two given statements, a third can be inferred. Thus:

Peanuts are more delicious than frog legs.
Frog legs are more delicious than fried ants.

Therefore: Peanuts are more delicious than fried ants.

What is now discovered is that the verb "**are**" resembles and works like a "**carry-over**" relation. But sentences using the verb "**are**" can be combined in many more ways than is possible with the ordinary "**carry-over**" relation. Most relations are highly specific and specialized — think of "**is less than,**" "**is more delicious than,**" "**is wider than,**" "**is softer than.**" But "**are**" suggests a certain generality; a vast number of very different sentences in everyday language can be restated as sentences using the verb "**are.**" "**Are**" is preferred as a verb for standardized sentences because of this enormous flexibility.

In many sentences, the verb "**are**" suggests that the relation between subject and predicate is one of *instance* to *kind*. Thus, if we say that all goats are mammals, we are saying, in effect, that mammals are a certain *kind* of thing, and that goats are *instances* of that *kind*. Or, if we say that all squirrels are bushy-tailed, we are saying that some things are of a kind called "**bushy-tailed**", and that squirrels are instances of that kind. That subjects and predicates of standard-form sentences are often connected as *instance* to *kind* greatly increases the power of such sentences to combine in ways that permit valid inferences to be drawn. For example, if

All Atlantans are Georgians
and **All Georgians are Americans,**

then it follows that All Atlantans are Americans.

Atlantans are *instances* of Georgians, and Georgians are *instances* of the kind of being called "**Americans.**" Therefore, Atlantans are instances of (or, if you prefer, "**belong to the class of**") Americans.

The children in *Harry*, it should be noted, employ only sentences beginning with "**All**" when constructing these 3-sentence arrangements. To keep things relatively simple for beginning students, it is advisable that you likewise limit the arrangements you use to sentences beginning with "**All.**"

Let us now examine more closely the sentence arrangement which was just suggested as an illustration of "**drawing conclusions from statements:**"

All Atlantans are Georgians.
All Georgians are Americans.

Therefore, it follows that All Atlantans are Americans.

You will notice that we have two beginning sentences (sometimes called "**premises**"), and one sentence (usually called the "**conclusion**"), that is inferred from those beginning sentences. Notice also that we are dealing with a total of three terms: *Atlantans, Georgians*, and *Americans*. All three of these terms are found in the premises, but only two of them are found in the conclusion. Obviously, *one term drops out* in the process of extracting the conclusion from the premises. That term, in the above reasoning arrangement, is the word *Georgians*. It is the only word that appears either as a subject or as a predicate in *both* premises.

This term — the one that drops out and does not appear in the conclusion — is usually called the "**middle term.**" (Using the language of classes, we would say that the class of Georgians contains the class of Atlantans, but is itself contained in the class of Americans.)

The children in Chapter 14 of *Harry* notice that the position of the middle term seems to be somehow connected with the success of the arrangement in producing a true conclusion from true premises. They observe that when the middle tem occurs *in both premises* as the subject, or *in both premises* as the predicate, such reasoning arrangements are unsound. They can't be counted on to produce true conclusions from true premises. (The children are right: these two arrangements are generally unreliable, although there can be exceptions, as indicated below.)

Consider first some examples of arrangements in which the middle term appears in both premises as the predicate or in both cases as subject:

I. All summers are seasons.
All winters are seasons.
All summers are winters.

II. All peppers are vegetables.
All potatoes are vegetables.
All peppers are potatoes.

III. All horses are warm-blooded.
All horses are four-legged.
All warm-blooded things are four-legged.

IV. All centuries are periods of time.
All centuries are long.
All periods of time are long.

In the four cases just cited, it is fairly evident that we have begun with true premises but have arrived at false conclusions. The fault lies with the arrangements: in Case I., the middle term, *seasons*, is the predicate of both premises; in Case II, the middle term, *vegetables*, is the predicate of both premises; in Case III, the middle term, *horses*, is the subject of both premises; and in Case IV, the middle term, *centuries*, is the subject of both premises.

Arrangements like these are unreliable and invalid because they cannot guarantee true conclusions even when they begin with true premises. There may be times when they do happen to result in true conclusions. For example:

All chimpanzees are primates.
All monkeys are primates.
All chimpanzees are monkeys.

But such cases occur infrequently; arrangements such as these remain *generally* unreliable.

We can now summarize this discussion of **"drawing conclusions from statements."** Unsound inferences may be the result of either or both of the following: incorrect reasoning arrangements or false premises. But if these conditions are both corrected, we can count on our reasoning to produce true conclusions. In other words, *if our premises are true, and our arrangements correct, then our conclusions MUST be true.*

I. Complete the following by drawing conclusions from the premises:

a. All minnows are fish.
All fish are sea creatures.
____

b. All Parisians are Frenchmen.
All Frenchmen are Europeans.
____

c. All scarlets are reds.
All reds are colors.
____

d. All Fords are automobiles.
All automobiles are vehicles.
____

II. Which of the following arrangements are correct and which are incorrect? (And what conclusions follow from the correct arrangements?)

a. All actresses are women.
All women are females.
____

b. All actresses are women.
All seamstresses are women.
____

c. All boys are young creatures
All boys are immature males.
____

d. All boys are youthful beings.
All youthful beings are growing things.
____

III. Construct correct reasoning arrangements using the following sets of terms:

a. puppies, dogs, animals.
b. cottages, houses, dwellings.
c. second basemen, infielders, baseball players.
d. sixth graders, students, learners.

IV. In the following arrangements, the middle terms are given. You are to suggest the remaining terms, and draw the necessary conclusions:

a. All________________are birds.
All birds are________________.
Therefore, All________________are________________.

b. All________________are airplanes.
All airplanes are ________________.
Therefore, All________________are________________.

V. In the following, the middle terms are missing. What would you suggest?

a. All Londoners are________________.
All ________________are British.
Therefore, All Londoners are British.

b. All corporals are ________________.
All ________________are military personnel.
Therefore, All corporals are military personnel.

ANSWERS TO EXERCISES

I. a. All minnows are sea creatures.
   b. All Parisians are Europeans.
   c. All scarlets are colors.
   d. All Fords are vehicles.

II. Correct arrangements:
   a. Conclusion: All actresses are females.
   d. Conclusion: All boys are growing things.

III.A. All puppies are dogs;
   all dogs are animals;
   Therefore, all puppies are animals.
   b. All cottages are houses;
   all housas are dwellings;
   therefore, all cottages are are dwellings.
   c. All second basemen are infielders.
   all infielders are baseball players;
   therefore, all second basemen are baseball players.
   d. All sixth graders are students;
   all students are learners;
   therefore, all sixth graders are learners.

IV. These are some suggested answers:
   a. All ostriches are birds;
   all birds are living things;
   therefore, all ostriches are living things.
   b. All DC-8's are airplanes;
   all airplanes are flying machines;
   therefore, all DC-8's are flying machines.

V. These are some suggestions, but they are obviously not the only answers possible:
   a. Englishmen.
   b. soldiers.

Part Two: Turning Sentences Around

"Why in the world," you may have asked yourself, as you were reading *Harry*, "are these children making all this fuss over a trivial matter like exchanging the subject and predicate of a sentence?"

It is indeed a small matter.

But much hinges upon it. For this exchange of subject and predicate — what logicians call **"conversion,"** is the basic building block of classical logic.

Language is a marvellously intricate and complex an achievement. It is thanks to grammar that the words fall into the right places into a sentence. But it is largely thanks to logic that one thought leads inevitably to another in that stately progression we call reasoning.

We embody our thoughts in sentences when we use language. But we want to put these sentences together in such ways that they will produce still further sentences that follow logically from the original ones. This process of sentences following logically from other sentences is called **"inference."** Inference is something like pulling one sentence out of another, or out of several others. That's why inference can be thought of as the **"muscle"** of language. Our thoughts are held together by the strong sinews of logic. When we reason correctly, our thinking remains free of error. The truth of our thoughts does not diminish, no matter how attenuated the threads of inference which we string out, thanks to the power of logic to guarantee that from true premises, true conclusions must follow, provided only that the form of the reasoning is correct.

How does logic work? The question is simple; the answer is more complicated.

Let's begin with the internal structure of a sentence. A logician sees an ordinary sentence somewhat differently from the way another person, say a grammarian, sees it. (We're not talking now about questions or exclamations, but about sentences that state something or assert something that may be true or false. So we're not going to be concerned with questions like, **"Where did you put my catcher's mitt?"** or exclamations like, **"What a beautiful day it was yesterday!"** We're concerned with assertions like, **"Seeing is believing,"** or **"Dogs are animals,"** or **"The airplanes disappeared into the night."**)

A logician divides a sentence up into four basic parts, and if it doesn't seem to have those parts, he reconstructs it so that it has. These parts are:

1. The Quantifier (either **"All,"** **"Some,"** or **"No"**)
2. The Subject (always a noun-phrase)
3. The Verb (either **"is"** or **"are"**)
4. The Predicate (again, always a noun-phrase).

In the discussion of *Standardization* that follows this section, you will see how to translate from ordinary, everyday language into elementary logical sentences composed of the four elements just cited. But what we want to concentrate on for the moment is this basic atom of logic, the process knows as *conversion*, in which the subject and the predicate of a sentence are reversed.

What is the *logical* relationship between the subject and the predicate? Well, in many cases, it is a part-whole relationship. For example, if we look at a sentence like this:

All eagles are birds

it's quite apparent that eagles represent just one portion of the class of birds, and that therefore the relationship of the subject **"eagles"** to the predicate *"birds"* is a relationship of *part* to *whole*.

Now in most cases (no need to take up the exceptions at this point), it's very obvious that the whole is larger than the part, and not the other way around. The class of eagles is smaller than the much greater class of birds. The class of Parisians is smaller than the much larger class of Frenchmen. It wouldn't do to say that the larger is a part of the smaller — that all birds are eagles, or that all Frenchmen are Parisians. And this is why, if you try reversing the subject and predicate of a sentence beginning with "All", it generally won't work, because you're trying to make the larger a part of what is smaller.

So the rule which the children discover in Chapter One of *Harry* is that **"you can't turn sentences around"** — meaning that, if you take a true statement beginning with **"All,"** and reverse its subject and predicate, then the second statement you have derived from the first is likely to be false.

For example: It's true that **"All children are people."** But if we reverse the subject and predicate, we get **"All people are children,"** and that, of course, is false.

There are exceptions to this rule. If the subject and the predicate do not have a part-whole relationship, then turning the terms around will not violate the relationship. And this does occasionally occur.

For example: Take the sentence, "**All doctors are physicians.**" Obviously, the words "**doctor**" and "**physician**" mean the same thing, so that the reversal of the subject and the predicate really don't change the sentence very much. It's true that "**All doctors are physicians,**" but if we switch the terms around and say, "**All physicians are doctors,**" our statement is still true.

Although we need not go into them here, there are many other exceptions to the rule that the relationship between the subject and predicate of a logical statement is a part-whole relationship. Consequently, it is not necessarily true in all cases that, when the subject and predicate of a true statement are reversed, the resulting statement is false. *It is usually false, but not always.*

It was earlier mentioned that, when a *true* statement (beginning with the word "all") is reversed, the resulting statement is likely to be false. But how do we tell which statements are true? This is a very thorny issue, to which there are no simple, clear-cut answers, but it is an issue which your students will enjoy exploring, and you will likely find that their explorations cut deeper and deeper into the problem as they proceed. Since the problem of truth is basically a philosophical issue and not merely a question of logic, this is a good example of why a program in logical reasoning should not be given separately from a general program in philosophy for children.

For the time being, however, you will need some simple guidelines that your students can use tentatively in order to distinguish true sentences from false ones. You might therefore ask them to consider statements such as the following, since these illustrate some of the various decision-procedures that can be helpful when it comes to deciding whether or not sentences are true.

1. A circle is a plane figure, every point of which is equally distant from its center.	True *by definition.*
2. Swallows fly south in the winter.	True as a *generalization* — something that has been observed to happen very frequently.
3. Cats are felines.	True by *definition.*
4. Kittens are small cats.	True by *definition.*
5. Brutus killed Caesar.	Historical facts make this *a likely hypothesis.* (A hypothesis is a way of explaining some puzzling facts).

However, your students may disagree on several of these examples, and with good reason. For it is very often the case that a statement we have usually accepted as true may, *under certain circumstances,* not be true. You would be well advised, therefore, to discuss with your students exactly this possibility. Ask them, under what circumstances would the following statements *not* be true?

	Circumstances which might prevent statement from being true.
1. Water boils at 212°.	Conduct test at higher altitude than sea level.
2. Brutus killed Caesar.	Discovery of a signed confession by Mark Antony or someone else.
3. Swallows fly south in the winter.	In the southern hemisphere, don't they fly north?
4. All soldiers are brave.	Lots of scared soldiers

II. Give your students practice in converting various kinds of predicates into noun-phrases, so that the part-whole relationship can be made clearer. Here are some examples:

	Ordinary Language	Logical Language
1.	Cows are coming home.	All cows are things that are coming home.
2.	Sophomores are immature.	All sophomores are people that are immature.
3.	Winters are long.	All winters are times that are long.
4.	Stars are distant.	All stars are things that are distant.
5.	Mammoths are extinct.	All mammoths are creatures that are extinct.

III. You are now ready to give your students some conversion exercises: Remember that, in this study, the only cases that are discussed are those sentences that begin with "**All**" and those that begin with "**No.**" If your students should ask you, "**What about sentences beginning with the word 'Some'?**" you can tell them the following:

a. A statement such as "**Some apples are green**" can be correctly converted into "**Some green things are apples.**" In other words, if the original statement of the form Some _________ are _________ is true, then it remains true when you reverse the subject and the predicate.

b. A statement such as "**Some apples are not green**" cannot be converted. That is, if we switch around the subject and the predicate, nothing follows regarding the truth or falsity of the resulting statement. If "**Some apples are not green,**" it just doesn't follow that "**Some green things are not apples.**"

Here are some exercises for statements beginning with "**All**" and "**No.**"

	Original Statement	Converse
1.	No fish are giraffes.	No giraffes are fish.
2.	All freckles are pretty.	(Nothing follows logically)
3.	No potatoes are firecrackers.	No firecrackers are potatoes.
4.	All flights today are grounded.	(Nothing follows logically)
5.	No subways are spotless.	No spotless things are subways.
6.	All kids like us are weary.	(Nothing follows logically)

IV. You might also find it useful to diagram the above sentences. Here are sample diagrams for each of the four kinds of logical statements:

1. All cats are felines.
2. No motorcycles are aircraft.
3. Some vegetables are onions.
4. Some vegetables are not onions.

Keep in mind that these are *only* samples. There is no simple correlation between logical form and visual image, although the images presented above are generally useful. Some children prefer visual images in order to better think about logical form. You might like to challenge your students to use these images for sentences and be on the lookout for exceptions (logical statements which make sense but do not conform to these images, for example.)

cats **felines** **motorcycles** **aircraft**

vegetables **onions**

Part Three: Standardizing Sentences

The language we use in everyday speech is extremely complicated. It is the outgrowth of thousands of years of slowly changing, gradually accumulating language patterns. Today our language is a rich, subtle and powerful instrument of expression and communication.

However, the logical understructure treated in this program by means of very simple, very elementary language patterns. As we have already seen, there are only four elementary types of sentences in logic. The following are instances of these types:

All kitchens *are* rooms.
No turnips *are* meats.
Some windmills *are* power producers.
Some angles *are not* right angles.

The chief hurdle beginning students in logic face is the problem of translating the profuse variety of everyday sentences into the four basic sentence-types listed above. Nuances must be stripped away, and the original, colloquial sentence must be restated in terms of (1) a quantifier (All, No, or Some), (2) a noun-phrase for a subject, (3) the verbs *are* or *are not*, and (4) a noun-phrase for predicate.

You can think of this process of transforming ordinary sentences into more elementary assertions as a matter of *translation*. And, as with all translations, there is a matter of getting to know the rules by which an expression in one language is converted into an equivalent expression in the other language. In this case, the rules govern the translation of sentences from ordinary language to the rudimentary logical sentence-types listed above.

This process of translation is sometimes called *standardization*. Some people find it tedious, but it is only by standardizing sentences that we can efficiently trace out the patterns of inference by which such sentences are connected with one another. And it is only by tracing out such patterns of inference that we can tell whether or not a given essay or discourse is logical and reasonable.

It would be well to keep in mind from the start that your students will not be able to apply the rules of standardization to every sentence. The rules apply only to *statements* or *assertions*, never to questions, commands or exclamations. So don't try to standardize, **"Where's the telephone?", "Halt!", or "Oh, boy!"**

The rules do not compel a strict, one-to-one translation: there are often many alternative ways of complying with a rule of standardization. For example, take the sentence, **"When there is poverty, there is suffering."** This could be standardized in many ways, such as:

> All times when there is poverty are times when there is suffering.
>
> All people who are poor are people who suffer.
>
> All places where there is poverty are places where there is suffering.

We can now consider the rules which guide translating ordinary, everyday language into the four basic logical sentence-types.

I. Standardization Leading To Sentences of the Form, "All_________are_________."

Suppose you encounter a sentence already in standard form, such as:

> All animals in this territory are wild creatures.

And suppose you wonder what colloquial expression this sentence may have been translated from. Well, it could have taken any of a great many forms, such as:

1. *Every* animal in this territory is a wild creature.
2. *Each* animal in this territory is a wild creature.
3. *Any* animal in this territory is a wild creature.
4. Animals in this territory are wild creatures.
5. *An* animal in this territory is a wild creature.
6. If it's an animal in this territory, it's a wild creature.
7. Animals in this territory are *always* wild creatures.
8. Animals in this territory, are, *without exception,* wild creatures.
9. Animals in this territory are *invariably* wild creatures.

Some teachers find it helpful, in standardizing, to have their students mark off the subject and predicate from the rest of the sentence by means of brackets. This is only a suggestion and is in no way obligatory. But if you were to follow it, you would standardize each of the above nine expressions as follows:

> All [animals in this territory] are [wild creatures].

When an ordinary-language sentence begins with the word **"only"**, it can be standardized as an **"all"** sentence, but *first reverse the subject and predicate*. Thus the sentence, **"Only wild creatures are animals in this territory,"** becomes, when standardized:

> 10. All animals in this territory are wild creatures.

There are two special cases that deserve mention. One is the *identity statement*. This is a statement which is usually encountered in ordinary language as having a subject and predicate which either (a) mean the same thing or (b) refer to the same things.

a. Sometimes the subject and the predicate of a sentence mean the same thing. For example, since the words "doctor" and "physician" mean the same thing, then you could equally well say, "**All doctors are physicians**" as **All physicians are doctors.**" When standardizing sentences of this kind, you use *both* forms, each the reverse of the other. Thus the sentence, "**All children are young people,**" should be standardized as *both:*

11. All children are young people. And
All young people are children.

b. Sometimes the subject and the predicate of a sentence refer to the same thing. For example, suppose someone says, "**The kids in this room are the ones who broke the windows.**" What he means should also be standardized in the form of *two* sentences, each the reverse of the other:

12. All the kids in this room are kids who broke the windows. And, All the kids who broke the windows are kids in this room.

There is another special case which at first glance looks as though it should be standardized as an "all" sentence, but it is deceptive. Take the sentence, "**All students are not ready.**" It should *not* be standardized as an "all" sentence. Why not? Because in its present form it is ambiguous. It offers us two different meanings, and you must first decide the meaning you want it to have. If what is meant is that *none* of the students are ready, then say:

13. No students are ready.

But if what you mean is that *not all* the students are ready, then say:

14. Some students are not ready.

II. Standardization Leading to Sentences of the Form "No_________are_________."

Take a sentence that has been standardized as:

No children in this school are out-of-state residents.

Originally, this sentence could have taken such forms as the following:

15. ***Not one*** **child in this school is an out-of-state resident.**
16. Children in this school are ***never*** **out- of-state residents.**
17. ***Not a*** **child in this school is an out-of-state resident.**
18. ***Under no circumstances*** **are children in this school out-of-state residents.**

III. Standardization Leading to Sentences of the Form, "Some_________are_________."

A sentence that has been standardized as:

Some science fiction stories are works of literature.

could originally have been in forms such as the following:

19. ***There are*** **science fiction stories that are works of literature.**
20. ***Several*** **science fiction stories are works of literature.**
21. ***Many*** **science fiction stories are works of literature.**
22. Science fiction stories are ***frequently*** **works of literature.**
23. Science fiction stories are ***often*** **works of literature.**
24. Science fictions stories are ***generally*** **works of literature.**
25. ***Two*** **science fiction stories are works of literature.**

Since logical statements have only three quantifiers, *all, no,* and *some, some* must cover everything that falls in between *all* and *no.* Therefore, as a general rule, whatever is more than *zero* but less than *all* takes *some.*

IV. Standardization Leading to Sentences of the Form, "Some _________ are not_________."

A sentence which, in standard form, reads like this:

Some captains are not heroes

may originally have been in forms such as the following:

26. ***Not all*** **captains are heroes.**
27. ***Not only*** **heroes are captains.**

(Note that *not only* requires reversal of the subject and predicate terms when translating the sentence into standard form.)

A word should be said about the *verbs* of standardized sentences. You have no doubt already noticed that these sentences are only in the present tense — never in the past or future. This means that you have to translate ordinary-language sentences from the past or future into the present. You can generally do this *by transferring the past or future tense into the predicate.* Here are some examples:

28. All stores were closed on Sunday, when standardized, becomes:
All stores were things that were closed on Sunday.

29. All champions will be honored, when standardized, becomes:
All champions are people who will be honored.

Note that, where the ordinary-language sentence has a predicate that lacks a noun, you have to supply it. This can easily be done, as you can see in examples 28 and 29 above, by using such phrases as "things that," "people who," "times when," "places that," etc.

Standardization Exercise

Standardize the following sentences wherever possible.

1. Invariably, daughters are females.
2. How I hate to get up in the morning!
3. Any friend of yours is a friend of mine.
4. Not a car finished the race.
5. Very few cats like vegetables.
6. Be still!
7. Every dog has his day.
8. Books are for people who like to read.
9. It it's an ant, then it's an insect.
10. Bad dreams are nightmares.
11. The girls in this class are the girls in the play.
12. Not only salmon are fish.
13. Airplanes are never submarines.
14. What's the difference between sour cream and yogurt?
15. Many nights she stays up late.
16. Almost all my brothers attend this school.
17. Not all tiger lilies are yellow.
18. There are paints that are poisonous.
19. A penny saved is a penny earned.
20. One of the pies she baked is edible.
21. Under no circumstances are circles triangles.
22. Wars are frequently revolutions.
23. Not one voter is a foreigner.
24. Only mammals are bears.
25. Some kids didn't like standardizing sentences.

ANSWERS TO STANDARDIZATION EXERCISE

1. **All daughters are females.**
2. *Exclamations can't be standardized.*
3. **All friends of yours are friends of mine.**
4. **No cars are things that finished the race.**
5. **Some cats are creatures that like vegetables, and**
   Some cats are not creatures that like vegetables.
6. *Commands can't be standardized.*
7. **All dogs are things that have their day.**
8. **All books are things for people who like to read.**
9. **All ants are insects.**
10. **All bad dreams are nightmares, and all nightmares are bad dreams.**
11. **All girls in this class are girls in the play.**
    And, All girls in the play are girls in this class.
12. **Some fish are not salmon.**
13. **No airplanes are submarines.**
14. *Questions can't be standardized.*
15. **Some nights are times she stays up late.**
16. **Some brothers of mine are people who attend this school. And,**
    Some brothers of mine are not people who attend this school.
17. **Some tiger lilies are not yellow.**
18. **Some paints are poisonous things.**
19. **All pennies saved are pennies earned.**
20. **Some pies she baked are things that are edible.**
21. **No circles are triangles.**
22. **Some wars are revolutions.**
23. **No voters are foreigners.**
24. **All bears are mammals.**
25. **Some kids are not people who liked standardizing sentences.**

Part Four: Relations and Contradictions

As the children continue exploring the logical structure of language, they find three new and tantalizing topics: *symmetrical relations*, *transitive relations* and *contradictions*.

If you've taught arithmetic, you're probably already familiar with all three of these items. For example, an equation is a *symmetrical* relation, because it holds when you turn it around:

$$7+7=14 \qquad 14=7+7$$

In geometry, **"being perpendicular"** is a *symmetrical* relation: if one line is perpendicular to a second, then it's also true that the second line is perpendicular to the first. Another example: **If angle A is equal to angle B, then angle B must be euqal to angle A. [If triangle ABC is congruent to triangle DEF, then triangle DEF is congruent to triangle ABC].**

And you know *transitive* relations because they're the kind that **"carry over." "Is greater than"** is a *transitive relation:*

if 12 is greater than 9
and 9 is greater than 6, then it follows that
12 is greater than 6

A different example: If line segment AB is longer than BC, and BC is longer than CA, then it follows that AB is longer than CA.

Finally you're already familiar with *contradiction*, because it is often by means of contradiction that you correct what is wrong. Thus, if a student should say, **"All numbers are even,"** how would you prove him wrong? Obviously, you'd show him some numbers that weren't even. In effect, you'd contradict him by demonstrating to him that **"Some numbers are not even."** Understanding of contradiction is of great importance in arithmetical and geometrical demonstrations.

But it isn't necessary to illustrate these relations only by reference to mathematics. The children in *Harry* stumble upon them largely because of their interest in the way everyday language is used.

You saw that already in the discussion of reversing sentences, where the children began playing with the subjects and predicates of sentences. They found that sometimes, when the subjects and predicates were reversed, the sentences remained true, while other times, the sentences didn't stay true. That they now discover *symmetrical* relations is a more general result of their experimenting with the reversal of sentences.

In dealing with questions of *symmetrical* and *transitive* relations, you will find that you need three sub-categories for each type. This can become rather complicated, if it becomes a matter of your students' having to learn six formidable category titles. We therefore suggest that you simply identify them as *Symmetrical Relations* (Type#1, Type #2, and Type #3), and *Transitive Relations* (Type#1, Type#2, Type#3). Let's now look at each of these in a bit more detail.

I. Symmetrical relations.

a. Type #1. A Type #1 symmetrical relation would be one which remains true when the terms are reversed. Thus Type #1 symmetrical relations can be exemplified as follows:

If it is true that	**then it is true that**
Boston is far from Hawaii	Hawaii is far from Boston
6 is equal to (3x2)	(3x2) is equal to 6
George is as strong as Joe	Joe is as strong as George
Mary is different from Edna	Edna is different from Mary

b. Type #2. When the reversal of terms occurs in a Type #2 symmetrical relation, then the relation no longer holds. If the relation was originally true, then the reversed relation turns out to be false. Examples of Type #2 symmetrical relations are:

If it is true that	**then it is not true that**
Frank is taller than Jim.	Jim is taller than Frank.
Nebraska is larger than Vermont.	Vermont is larger than Nebraska.
Salt is cheaper than sugar.	Sugar is cheaper than salt.
Scarlet is redder than lilac.	Lilac is redder that scarlet.

c. Type #3. Here, the reversal of terms produces a new sentence whose truth is indeterminate. The sentence with the terms reversed can be either true or false:

If it is true that	**It does not follow that**
Albert dislikes Dennis.	Dennis dislikes Albert.
Marcia idolizes Robert Redford.	Robert Redford idolizes Marcia.
Jennie loves baked beans.	Baked beans love Jennie.
Mr. Partridge fears inflation.	Inflation fears Mr. Partridge.

Notice that these examples all have to do with feelings. In general, psychological relations fall into Type #3, whenever such relations are expressed directly (*e.g.*, likes, loves, hates, fears, etc.) rather than comparatively (*e.g.*, is happier than, is sadder than.)

II. Transitive Relations.

We now consider transitive or "carry-over" relations. The discovery of transitivity leads directly to the discovery of the logical conditions under which a third statement can be validly inferred from two given premises.

Suppose now that a relation holds between a first and a second term. Suppose the same relation holds between the second and third term. Suppose finally, that the identical relation must then hold between the first and third terms. Such a relation is called **transitive.**

Examples:

10 is larger that 8; 8 is larger than 6; therefore, 10 is larger than 6.

Denise is shorter than Margaret; Margaret is shorter than Helen; therefore, Denise is shorter than Helen.

Earth is smaller than Saturn; Saturn is smaller that Jupiter; therefore, Earth is smaller than Jupiter.

You will notice in the above examples that, if the first two premises are given, then the third sentence **must** follow, because it is **logically implied** by the two premises. Thanks to transitivity, we can arrange our premises so that conclusions can be correctly inferred from them.

Now, just as symmetrical relations were subdivided above into three separate categories, we will do the same with **transitive** relations. **Type 1** will include those cases which permit a sound inference to be drawn; in **Type 2**, the inference will be faulty; and in **Type 3**, it will be unclear — *i.e.*, indeterminate — as to whether the conclusion follows or does not follow.

a. **Type 1.** Examples of valid transitive relations have already been given, but here are more:

AB is longer than BC; BC is longer that CD; therefore, AB is longer than CD.

Summer is warmer than spring; spring is warmer than winter; therefore, summer is warmer than winter.

b. **Type 2.** A relationship is of Type 2 if it **cannot** carry over from the premises to the conclusion. Here are some examples:

8X2 = 3; 3 = 4x4; therefore, 8x2 = 4x4.

Mrs. Jones is the grandmother of Mrs. Smith; Mrs Smith is the grandmother of Alice. Therefore, Mrs. Jones is the grandmother of Alice.

Alice is 5 times heavier than Snoopy; Snoopy is 5 times heavier than Woodstock. Therefore, Lucy is 5 times heavier than Woodstock.

c. **Type 3.** In cases such as these, we cannot tell whether the conclusion follows or does not follow:

UCLA can beat Ohio State; therefore, Oklahoma can beat Ohio State.

Martha resents her brother; her brother resents Phil; therefore, Martha resents Phil.

The Portuguese admire the Spanish; the Spanish admire the French; therefore the Portuguese admire the French.

Greece is next to Yugoslavia; Yugoslavia is next to Austria. Therefore, Greece is next to Austria.

III. Contradictions.

Every declarative sentence is a statement It asserts or claims the truth of something. If someone says, "**All wrestling matches are crooked,**" then that sentence is a statement or an assertion which is being offered as **true.**

Now obviously, any sentence that is asserted to be true can also be asserted to be false. For if the truth of a sentence can be asserted, it can also be denied. Thus you might want to deny the truth of the statement, "**All wrestling matches are crooked.**" How would you go about it?

Your aim is to **contradict** — to say the opposite of — the statement, "**All wrestling matches are crooked.**" Now, what statement would be the opposite of "**All wrestling matches are crooked**"? You might very well be tempted to say, "**No wrestling matches are crooked.**" But wait: that would probably go further than you want to go. In order to contradict the statement, "**All wrestling matches are crooked,**" you don't need to go all the way to the opposite extreme and claim that **none** of them are. You need only claim that **at least one** wrestling match is not crooked. If your claim were then put in standard form, it would be that "**Some wrestling matches are not crooked.**"

Consider the two sentences you now have: "**All wrestling matches are crooked**" and "**Some wrestling matches are not crooked.**" Notice that **they cannot both be true.** Each, in effect, denies the truth of the other. Therefore, **if either is true, the other must be false.** The two sentences are mutually contradictory.

The principle of contradiction is a basic assumption of logical reasoning. When you write an essay or construct a demonstration in arithmetic, you try to be especially careful not to contradict yourself. On the other hand, if you are debating with someone else, you may seek to show that the other person is contradicting himself, because you know that such a demonstration can be devastating. You therefore want to help your students express themselves in ways that are free of contradictions. Knowledge of contradiction is not simply **useful** — it is **essential.**

Students can become practiced fairly rapidly in handling contradiction, because it only requires knowledge of the denials of each of the four basic sentence-types. Thus:

the assertion that	is contradicted by
All _____ are _____.	Some _____ are not _____.
No _____ are _____.	Some _____ are _____.
Some _____ are _____.	No _____ are _____.
Some _____ are not _____.	All _____ are _____.

Note that the column reading down on the left is identical with the column reading up on the right. A grasp of the overall arrangement is a handy way of validating the student's knowledge of the correspondence between each particular sentence-type and its contradiction.

EXERCISES

I. Given the following terms, what relations can you suggest might hold between them:

a. circles, ovals.
b. armchairs, benches.
c. books, short stories.
d. potatoes, tomatoes.
e. spelling tests, math tests.

II. Suppose the following statements were suggested as being instances of **symmetrical** relations. How would you classify them?

	Type 1	Type 2	Type 3
a. The World Trade Center is taller than the Eiffel Tower.			
b. Bozo is merrier than Bimbo.			
c. Tricia is fond of shrimp.			
d. Doctors are the same as physicians.			
e. Gold is more valuable than silver.			
f. St. Louis is located in Missouri.			
g. War veterans hate war.			

III. Suppose the following statements were suggested as being instances of **transitive** relations. How would you classify them? In the case of **Type 1** instances, what conclusion can be drawn?

	Type 1	Type 2	Type 3
a. The Amazon is longer than the Danube; the Danube is longer than the Delaware.			
b. 8 is divisible by 4; 4 is divisible by 2.			
c. Hannah is pinching Joe; Joe is pinching Sam.			
d. Max is the father of Tom; Tom is the father of Lester.			
e. Jeremy is a cousin of Jill's; Jill is a cousin of Jane's.			
f. Residents of Mudtown respect residents of Boomerville; residents of Boomerville respect residents of Forkburg.			
g. Microbes are in the canary; the canary is in the cat.			

IV. What are the contradictories of the following statements?

a. Some drugstores are open all night.
b. All motorcycles are two-wheeled vehicles.
c. Some glinks are not scoobles.
d. No coins are made of wood.
e. All sleighs are drawn by reindeer.
f. No apartment houses in this town are air-conditioned.

ANSWERS

I. Many different answers are of course possible, but here are some suggestions:

   a. Circles are more rounder than ovals.
   b. Armchairs are more comfortable than benches.
   c. Books are longer than short stories.
   d. Potatoes are starchier than tomatoes.
   e. Spelling tests are easier than math tests.

II. a. Type 2
   b. Type 2
   c. Type 3
   d. Type 1
   e. Type 2
   f. Type 2
   g. Type 3

III. A. Type 1. The Amazon is longer than the Delaware.
   b. Type 1. 8 is divisible by 2.
   c. Type 3
   d. Type 2
   e. Type 3
   f. Type 3
   g. Type 1. Microbes are in the cat.

IV. A. No drugstores are open all night.
   b. Some motorcycles are not two-wheeled vehicles.
   c. All glinks are scoobles.
   d. Some coins are made of wood.
   e. Some sleighs are not drawn by reindeer.
   f. Some apartment houses in this town are air-conditioned.

CHAPTER SIX

LEADING IDEAS

1. The four arrangements of the middle term.
2. Given the middle term, how can true sentences be constructed?
3. Fire.
4. Environmental pollution.
5. Remembering the past.
6. Anticipating the future.
7. Becoming an adult.
8. What is natural?
9. Suspicion of Mr. Partridge.

CHAPTER SIX

PREFACE

The first episode in chapter six marks an important step in the students' exploration of the arrangement of sentences in reasoning. They are trying to figure out what various arrangements there might be in which, from two sentences, a third is inferred. And of these possible arrangements, which they calculate to be 256 in number, Harry and Tony are looking for those arrangements which will assure correct inferences as opposed to those which do not guarantee correct inferences.

The members of the class identify the "middle term" as the noun phrase that appears twice in the premises. Making use of the "four possibilities", they come to see four possible arrangements of the middle term, and these they nickname Ann, Bea, Cass and Dee.

They then realize that the function of the middle term is to provide a connecting link between the two different sorts of things whose connection we are trying to understand. For example, we might want to show a connection between "residents of Dallas" and "Americans". We would then recognize that "Texans" is an appropriate middle term and we could promptly construct the syllogism:

All residents of Dallas are Texans.
All Texans are Americans
____
All residents of Dallas are Americans.

In the next episode, Lisa and her father, while raking leaves in their yard, discuss the relationship of the past and the future to the present in terms of a person's sense of self. Lisa admits that the past and the future are not very pleasant for her to think about, but the next day she is present when Jill experiences an important transition in her own life: menstruation. This gives her an opportunity to reflect upon the meaning of changing from girlhood to womanhood. The girls discuss menstruation as a natural and healthy event, as well as its relationship to pregnancy.

The final portion of the chapter involves a discussion among the members of the class about the reprimand given to Mr. Spence. Many of the students are shocked and indignant, feeling that Mr. Spence is innocent. Others argue that if there hadn't been student protests about the removal of Mr. Pennypacker, Mr. Spence would not have become involved; these students therefore lay the blame for Mr. Spence's difficulties on the shoulders of students like Mark and Fran. Soon the students begin arguing among themselves as to whom was responsible for this unfortunate turn of events.

Leading Idea 1: The four arrangements of the middle term.

In *Harry Stottlemeier's Discovery,* the children found that a syllogism contains two premises, and that there is a noun phrase that appears in both of these premises. This noun phrase is called the **middle term**. For example in the following syllogism:

All hawks are birds.
All falcons are hawks.
All falcons are birds.

It is obvious that the word "hawks" appears in each of the first two sentences.

What Tony and Harry now discover is that the middle term can be placed in a number of different ways in these two premises: they find four such arrangements and these are presented diagrammatically on page 55. The first of these four arrangements has just been illustrated in the syllogism cited above. If we were to use the same noun phrases, the other three would be as follows:

2. All birds are hawks.
All falcons are hawks.
All falcons are birds.

3. All hawks are birds.
All hawks are falcons.
All falcons are birds.

4. All birds are hawks.
All hawks are falcons.
All falcons are birds.

One way of expressing what Harry and Tony are doing here is to say that they have devised a rule covering four possible arrangements of the terms in the premises of a syllogism. Like standardization, these arrangements are some more rules of formal logic. The most efficient way to learn these arrangements could well be to just memorize them at this point, by practicing them until one has mastered them.

Why are they important? Later, the children in the novel discover that only some of these arrangements are correct. For the moment, they are trying to explore what is *possible;* later, they will weed out the arrangements that don't work, and try to establish criteria by which to tell good arrangements from bad ones. This will help them distinguish good from sloppy thinking.

EXERCISE: Reasoning arrangements.

Construct reasoning arrangements by using the following sets of terms:

1

a. puppies, dogs, animals.
b. cottages, houses, dwellings.
c. second basemen, infielders, baseball players.
d. sixth graders, students, learners.

M

EXERCISE: Fill-ins.

In this chapter, Harry & Tony find, through trial and error, that only *one* of the four possible arrangements of the middle term can be used with the syllogistic form they have nicknamed "Barbara." This syllogistic arrangement, together with the *correct* middle term arrangement, would look like this:

(All) Predicate term (are) Middle term
(All) Middle term (are) Subject term
(All) Subject (are) Predicate

Later on in this story *(Lisa)* you will learn which middle term arrangements do in fact work with each of the syllogistic arrangements. But in the meantime, do you think you can do as Harry and Tony have done? Do you think that you can, through trial and error, find out *some* of the right answers to the question, "Which of the four possible middle term arrangements will work for the various syllogistic forms?" Let's try . . .

A. Fill in the subject and predicate terms for each of the syllogisms below:

(1) All dogs are ________(predicate)
No ________(subject) are dogs.
No __(subj.) are________(pred.)

(2) All dogs are ________(pred.)
No dogs are ________(subj.)
No ____(subj.) are ________(pred.)

(3) All ________(predicate) are dogs
No ________(subject) are dogs.
No ____(subj.) are________(pred.)

(4) All ________(pred.) are dogs.
No dogs are ________(subj.)
No ____(subj.) are ________(pred.)

B. Answer these questions:

1. Do the conclusions seem to be true? ____
2. Do all of the premises seem to be true? ____
3. Do some of the premises seem to be true? ____
4. Which premises seem to be false? ________________
5. Which syllogisms, using only your own instincts, seem to be valid?________________________________
6. Is there any relationship that you can see between the syllogisms that have all true premises, and the syllogisms which appear to be valid? ________________________________

____

____

Continued on Next Page

EXERCISE: Fill-ins (continued from previous page).

For each of the syllogisms here, say whether you think the middle terms are correctly positioned.

(a) All red roses are pretty things.
All red roses are delightfully scented.
All delightfully scented things are pretty things.

(b) No dogs are cats.
All barking pets are dogs.
No barking pets are cats.

(c) No mental wizards are dumb people.
All mental wizards are smart people.
No smart people are dumb people.

(d) No women are men.
All mothers are women.
No mothers are men.

(d) All great scholars are Wheaties eaters.
All hard working students are great scholars.
All hard working students are Wheaties eaters.

(e) All G are Z
No P are G
No P are Z.

O.

Logic Exercise - Arrangements of the middle term.

Ask your students to invent examples of each of the four arrangements outlined on pages 55-56, one each for Ann, Bee, Cass and Dee. Put five (or more) of each on the board — or ask the students to do so. Appoint five (or more) umpires to look them over, and decide whether the arrangements fit the patterns. Now let the umpires put their examples up, and let those previously judged be the judges.

This can with equal ease lead to any of three results:

1. A better understanding of the patterns on pp. 55 and 56:
2. Your students inventing a logic game.
3. An energetic discussion of fairness.

O.

LOGIC 1

Logic Exercise: Arrangements of the middle term.

NOTE: This is an exercise in pattern differentiation and recognition. It is probably only worth doing if you have special reason to believe that your students would benefit from this type of activity.

Notice that several arrangements of the middle term are given in the patterns on page 55. This can perhaps be seen more clearly on page 56.

1. Can any pair of the four patterns on page 56 fit one atop the other? (No). Why not?
2. Some students may notice that only M and P appear in the top rows, and only M and S in the middle rows. Invite them to construct four new patterns using M and S in the top row and M and P in the middle, and then to compare those patterns with the originals.
3. Find some abstract repeating patterns (cloth prints, neckties, scarves, wrapping paper, paper placemats, etc), or ask the children to bring some. Copy them, or where feasible use the originals, and cut them to pieces containing separate examples of the pattern. Some will match when placed one atop the other, some when placed back-to-back, and some both.
4. Of the four patterns on page 56, can any be made to fit back-to-back? (Draw them on tracing paper, then cut them into four separate patterns.) Turn each over, and read off the pattern it suggests. For example, pattern #1:

MP ꟼM PM
SM turned over, looks like so: M S which suggests the pattern: MS
SP ꟼS PS

Is this pattern the same as any of the original four on page 56? It resembles pattern 4, but for the reversal of S and P.

5. Can we say that patterns such as flopped over 1, and 4, are really the same? (No). Here is a good place to review reversing sentences, Chapter One, *Harry Stottlemeier's Discovery*. *O.*

Leading Idea 2: Given the middle term, how can true sentences be constructed?

The problem Harry and Tony deal with, in the middle of page 56, is one which can be used in the classroom to help children gain practice in the construction of true premises. Tony suggests two premises beginning with the term "all" and each containing, as the middle term, the word "cows". He wants to find two noun phrases which will complete these two sentences, and at the same time, make them true. At first, he does not know how to proceed.

Harry suggests that a sentence of the kind, "All ________ are cows," raises the question, "what sorts of cows are there?" So filling it in is an exercise in grouping or classification. One could answer the question by saying Holsteins, Jerseys, and so on.

Tony now gets the point and takes the second sentence: "All cows are ________." He sees that this sentence raises the question: "What are cows?" That is, "what is the group or classification to which cows belong?" Here, one could give such answers as "animals," "mammals," "living creatures," and so on.

What Tony and Harry have learned here is that the middle term provides the link between the two premises and at the same time it offers a way of linking a *specific* term to a more *general* term. For example, take Tony's completed syllogism on page 57:

All Holsteins are cows.
All cows are animals
____
All Holsteins are animals.

In the first premise of this illustration, cows are one sort of animals. And in the second premise, Holsteins are one sort of cows. When the two premises are put together, and the middle term drops out, a link is formed between the most specific term, "Holsteins", and the most general term, "animals." Thus, if a common linking term is given, as in the illustration in *Lisa*, the syllogism provides a means of finding more specific and more general terms related through the middle term. Conversely, given specific and general terms, the syllogism provides a means of relating specifics to generals through discovering common linking (middle) terms.

EXERCISES: Drawing conclusions.

I. Complete the following by drawing conclusions from the premises:

A. All minnows are fish.
All fish are sea creatures.
____

B. All Parisians are Frenchmen.
All Frenchmen are Europeans.
____

C. All scarlets are reds.
All reds are colors.
____

D. All Fords are automobiles
All automobiles are vehicles.
____

3

Logic Exercises: Given the middle term, how can truth sentences be constructed?

Use the following recipe:

A. Write down some terms which name groups of things, animals, etc.

B. For each term:

  1. identify some larger group of which it is a part.
  2. identify some smaller group of which is a part of it.

C. Treat the label for the larger group as a *predicate term,* the label for the smaller group as a *subject term,* and the original term as a *subject* for the *predicate term,* and *predicate* for the *subject term,* constructing two "All-sentences". If you've followed the recipe, these will both be true.

D. (Added on:) Using the *subject* and *predicate terms,* and the original term as the *middle term,* one can now construct a Barbara Ann arrangement of three true sentences.

E. (Much harder:) Start with an "All-sentence", and try to identify some term which names a group larger than that named by the subject term, and smaller than that named by the predicate term. Having done so, one can now proceed to follow the recipe in step C above. (Also, see Chapter 9).

Suggested terms for step A (possible subject and predicate terms are listed in that order, in parentheses following each term):

Carnivores (Tigers, Mammals)
Hibernators (chipmunks, animals)
Strategists (generals, officers)
Birds (robins, egg-layers)
Trucks (pick-ups, vehicles)
Sentences (statements, expressions)

NOTE: You can probably think up examples more appropriate and interesting to your students. Use these as you see fit, but don't hesitate to replace them with others more suitable.

EXERCISE: Drawing conclusions.

In the following arrangements, the middle terms are given. You are asked to suggest the remaining terms, and draw the necessary conclusions.

a. All ______________________________ are birds.
All birds are ______________________________.
Therefore All ________________ are ____________.

b. All ______________________________ are airplanes.
All airplanes are ______________________________.
Therefore All ________________ are ____________.

ML

4

Leading Idea 3: Fire.

Since ancient times, people have been interested in fire. It was considered one of the four elements of which the world was composed (the others being water, air, earth.) Fire has always fascinated people because of its destructive power as well as its movement - almost to the point that it seems animate. At the same time, because it is a chief source of heat and light, it has been something that man has looked upon positively. (Perhaps you would want to look up the story of Prometheus and the gift of fire and relate it to the class).

One of the reasons we have been so fascinated with fire is that we have ambivalent feelings toward it. On one hand we are attracted, and see it as useful, comforting, good, but on the other hand we are repelled and see it as potentially destructive. You might want to discuss with your class the wide range of effects that it has in human life.

Moreover, it is a very rich source of association. Some people connect it with the hearth and the home, some people connect it with life, some people connect it with pain. And some associate it with intense emotions such as hate or intense love. (If you were to look at a work by Gaston Bachelard, *The Psychoanalysis of Fire,* you would discover a whole range of literary references and the special place that fire has played in the human imagination. You might also have the students look at Robert Frost's poem, "Fire and Ice".)

DISCUSSION PLAN: Fire.

In this chapter, Lisa and her father talk about some of the lovely aspects of "fire."

But for some people, "fire" brings to mind unpleasant associations. What kinds of associations do *you* make when you think of the word "fire"?

Are they pleasant or unpleasant?

What makes "fire" have the capacity to be at times pleasurable and at other times very unpleasant, even frightening?

What are some of the qualities or characteristics of fire?

Are these qualities beneficial? Are they harmful? Are they both?

Can you think of any other tings that, like fire, are sometimes sources of pleasure and sometimes not?

What, if anything, do those things have in common with "fire"?

Can you finish these sentences:

Fire is pleasant when you need ______________________________
____

Fire is dangerous when ______________________________
____

Can you say what makes the essential difference between perceiving fire as a "good" and perceiving it as an "evil"? M.

5

6

DISCUSSION PLAN: Fire.

1. Cite five instances in which fire can be destructive (for example, forest fires.)
2. Cite five instances in which fire can be constructive (for example, cooking fires.)
3. What is arson? Why does it happen?
4. What is a fever? Is it a kind of burning?
5. Do all fuels burn? (We say electric bulbs "burn." Do they really?)
6. How does an underwater torch work?
7. Under what circumstances doesn't water put out fire?
8. Do stars burn out? Is our sun a star? Could it burn out?
9. If you were on a camping trip and you lost your matches, in what ways might you still be able to start a fire?
10. Are there fires deep inside the earth?
11. Is cremation preferable to burial?
12. What are flames made of?
13. Is fire a thing?

ML1-6

Leading Idea 4: Environmental pollution.

On page 58, Lisa's father says that they can't have a fire because it will cause too much pollution in the air. You might want to begin a discussion of this leading idea by asking your students to think about what else pollutes our environment besides burning leaves. They might suggest automobiles, littering, dumping of waste materials, etc. Try to get them to move from there (from the things they have experienced personally), to a consideration of the larger causes of pollution in our society. Try introducing such things as:

1. the dumping of radio-active wastes into caves in the earth.
2. the effect of aerosol sprays on the ozone layer of the earth's atmosphere.
3. dumping industrial waste into the oceans.
4. cutting down of forests.
5. oil spills.
6. rapid use of the earth's fuel supplies.
7. elimination of wild-life, etc.

Thus you would be encouraging the children to think about the total global precariousness of the ecological balance on the earth as a planet. It would be helpful to encourage them to relate the growth of pollution to the growth of industrialization and to see the social and economic consequences of changes in technology.

7

DISCUSSION PLAN: Environmental Pollution.

Provide the students with the words and music to "America the Beautiful" and Tom Lehrer's "Pollution." Discuss how things referred to in each song have been or can be changed (1) destructively, or (2) beneficially. Are there things mentioned that can't be changed?

Mc18

DISCUSSION PLAN: Pollution.

Contrast environmental pollution with human pollution:

1. If carbon monoxide formed from automobiles pollutes the atmosphere, then it can also be said that the following other types of fumes are harmful to human life:
2. If the wastes from chemical factories pollute streams and rivers, then it can also be said that many _______________ pollute the bloodstreams of human beings.
3. What are the advantages and dangers to human beings in the use of asbestos?
4.
   a. If smoking is really injurious to health, should cigarette advertisements be permitted?
   b. What would happen to the tobacco industry if such advertisement were to be prohibited?
   c. Is this a *good reason* for continuing to permit such advertisements?
   d. Is it a person's *right* to smoke cigarettes?
   e. Is this a good *reason* for him or her to smoke?
5.
   a. If a person is merely exercising his *rights* in drinking to the point of intoxication, does he then violate other people's *rights* when he drives a car?
   b. Do factories that pollute the atmosphere, rivers and oceans violate our rights?
   c. Can the government violate our rights by *not* prohibiting pollution?

ML

8

EXERCISE in Reasoning.

Let's say you have a pet cat, but it's now 18 years old, and the doctor tells you and your younger brother that the cat won't be able to live much longer. Afterwards your brother says he doesn't understand. How will you explain to him — using reasons — what's going to happen to the cat?

Well, you might do something like this. What you want to be able to show him is that all cats are things that sooner or later have to die, isn't that right? And so that is the conclusion of your demonstration to your brother:

____

Conclusion: All cats are things that sooner or later have to die.

Now, the trick is to find two sentences that will produce that conclusion. How about this:

All living things are things that sooner or later have to die.
All cats are living things.
____
All cats are things that sooner or later have to die.

Could you figure out, if you were given a conclusion and one beginning sentence, what the other beginning sentence is? Try these examples:

A. All children are human beings.
____
All children are persons.

B. All children are living creatures.
____
All children are capable of suffering.

C. All humans are beings with bodies.
____
All children are beings with bodies.

D. All humans are beings with minds.
____
All children are beings with minds.

Continued on Next Page

Continued from previous page.

Now let's go back to the case of the old pussycat. What we're sure of is that he's going to die. What we're looking for are reasons that will help us show someone else *why* it's logical to expect the cat to die. But these reasons have got to fit together in a very special way.

Let's say we're dealing only with sentences that begin with the word "all."

And let's say also that the conclusion we want to prove is that "all cats are creatures that must die." Now, we know that the word "cats" must appear in the *subject* of one of the beginning sentences, and it must be the *predicate* of the other. So now we have:

All cats are ________________________.
All ______are creatures that must die.

All we have to do now is fill in the blanks with the *same* term. It's a term that appears twice in the beginning statements, but then drops out of the conclusion completely. A term like "living creatures" would work fine, right?

Now find two connecting reasons that will prove that:

E. All squares are geometrical figures. *ML*

Leading Idea 5: Remembering the past.

On page 58 and 59, Lisa denies that she thinks very often about the past and in fact indicates that she is irritated at being asked to recall. "I don't want to remember all that mess."

Ultimately, it would be beneficial if you could move the discussion of this topic to the point where the students in your class begin to consider seriously the relationship of their past to their present. Perhaps you could get them to consider what in their past is responsible for their being the way they are today. What happened to them when they were small that made them the sort of person they are now? Do they remember making any choices or decisions when they were younger that shaped who they are today? For example, one may have made a decision to join or not to join a particular club or group. One may have made a decision to be friends or not to be friends with particular individuals, and today one realizes that the choice somehow made a difference. Perhaps some students have had choices to make on how to spend their summers (going to summer school, going to a particular camp, going to a relative's going to live with some friends for a month or so) and as one looks back, one realizes that it somehow made a difference how one chose.

Mr. Terry is not trying to get Lisa to think about *what* happened to her as much as to think about the direction of her life to this point. (Of course we cannot figure out the direction, if we don't reflect upon what happened to us. But it is not a matter of reviewing isolated anecdotal happenings, unconnected from the rest of one's life; it is a matter of reviewing the happenings in relation to where one is now at the present.) If your students can begin to see this distinction at this time, it could help them come to know themselves better.

ACTIVITY: Life-marks poem.

Lisa's father asks Lisa, "Do you think much about what happened long ago?" Her response is that nothing much is worth remembering; however, if she took the time some moments in her past would stand out more than other moments. These moments could be regarded as "Life-marks" in much the same way that we regard familiar sights along a path as landmarks. Think about your own "life-marks" and list them in poetry form, with each line being a specific memory. Special accomplishments such as swimming across the pool, special events such as getting a puppy, mishaps such as breaking an arm could be included. List them in order from the time of your birth to the present.

Example: Potty chair, low on floor.
Back seat of car, window high.
Nursery school, action and confusion.
Kindergarten, new life.
Brownie initiation, mirror pool with ivy.
Giggling in the hall with Jane by the class-
room door.
Miss Store, the pretty fourth grade teacher.
Egyptian sand-painting in fifth.
The school store, our job in sixth.
A valentine from Chip in seventh.
Switching classes in the new school.
Class vice president in eighth.

10

L43

ACTIVITY: Remembering the past.

Collect some road maps which indicate topography (or maybe even topographical maps.) Have the children connect two locations by a number of routes (including a straight line for purposes of comparison.) Discuss when the choice of a particular route was influenced by external factors (*e.g.*, steep grade, no bridge over a river) as compared to fairly arbitrary personal choice. What analogies does this suggest to life courses? MC19

11

DISCUSSION PLAN: Remembering the past.

1. Which do you enjoy more — thinking back or thinking ahead?
2. Do you tend to remember experiences that were pleasant more frequently than experiences that were painful?
3. Which stand out most in your memory — peaceful moments or adventures?
4. What is your earliest recollection? Why do you think you still remember it?
5. What is your most recent memory?
6. Can you remember everything you would like to remember?
7. Can you forget everything you would like to forget?
8. Do your memories sometimes come to you "in a flood"?
9. Do you remember better in certain positions (sitting, lying standing, etc.) than in other positions?
10. Are your memories in color or in black and white?
11. Is your memory useful to you?
12. Is your memory important to you?
13. How would we experience the world if we didn't have memories?

12

ML3-6

Leading Idea 6: Anticipating the future.

The continuity of the child's self is in many ways dependent on the child's ability to see the *connections* between his past, present and anticipated future and in that way to identify the direction of that child's life. We discover ourselves when we begin to identify what we chose to do in the past that made us who we are today. Likewise, we discover ourselves when we realize how our visions of our anticipated future determine the decisions we make in the present. This reflection is what Mr. Terry is encouraging Lisa to do and is one of the main aims of this course.

We have provided a discussion plan at the end of this chapter to help you to get your students involved in talking about their anticipated futures. However, as the semester proceeds you should try to take every opportunity possible to help the students verbalize their visions for the future and to reflect upon the connection of these visions to what they do now. It involves the creative use of their imagination as well as self-reflection. When this takes place in a classroom discussion, it provides an opportunity for the students not only to share their conceptions about themselves as they may be in the future, but to help each other figure out what must be done now and in the near future in order to realize these visions of themselves.

13

DISCUSSION PLAN: The future.

1. Does anyone know for sure what will happen tomorrow?
2. Does anyone know for sure what will happen ten years from now?
3. Do you know what will happen an hour from now?
4. Do you know what will happen when you finish reading this sentence?
5. Do you know what your friends will be doing an hour from now?
6. Do your friends know what you'll be doing an hour from now?
7. Do *you* know what you'll be doing an hour from now?
8. Before you say something, do you know in advance just what you're going to say, or do you find out only after you've said it?
9. An hour from now, when you find out for sure what you'll be doing, will that be a discovery or an invention?
10. Do we discover our actions or do we invent them?
11. Do we discover our thoughts or do we invent them?
12. Do we discover the future or do we invent it?

ML4-6

ACTIVITY: "Me Then, Me Now".

I. TEACHER'S DIRECTIONS: This activity asks students to describe themselves in three time periods — past, present, and future. Students use pictures, parental descriptions, and other memorabilia to describe themselves in the past and present. They then predict how they will look and act in the future. Following this activity, discussion should focus on those forces which have shaped students' lives.

2. STUDENTS' INSTRUCTIONS:

A. Using photograph albums and your parents' recollections, put together a written, oral, and pictorial description of yourself at age five or six. What adjectives would you use to describe yourself at that time in your life? How did you dress? Act? What were your future ambitions at that time of your life? Who were the important people in your life? Your heroes? What were your dislikes? Likes? Favorite possessions? Hobbies and interests?

B. Using the same materials and questions listed under A, assemble a written and pictorial description of yourself at the present. How would you describe yourself to others? Who are the important people in your life today? What are your present interests, hobbies, dreams for the future? How have you changed from "you" at age five or six?

C. As a final activity, predict how you will look and act in the future. What things will interest you? What goals will you seek? Who will influence your life most? Where will you live and work? What reasons can you offer for selecting the life you plan and hope to live?

14

JG

15

ACTIVITY: Student Timelines.

1. TEACHER DIRECTIONS: This activity focuses on the construction of student timelines which highlight the important events in their lives. On their timelines, students place cards which describe the important events which have occurred in their lives. Students then identify those events which have made them happiest, saddest, and those events they would like to do again. On the other half of their timelines, students add those events they would like to see happen in the future. You should provide students with wire clothes hangers, cards, and string to construct their timelines. After students have finished their timelines, discussion might focus on the events which have shaped their lives. Students might also note those individuals who have played important roles in their lives. The future sections of student timelines will provide information regarding long-term goals and aspirations.

Continued on Next Page

ACTIVITY: Student Timelines.

Continued from previous page.

2. STUDENT INSTRUCTIONS:

A. On the cards provided by your teacher, describe at least *five* important personal events which have taken place in your life. For example, you might describe a great vacation trip you have taken.

B. Place these "Important Event Cards" on the clothes hanger in their proper chronological order. The far left end of the hanger represents your birthday. The midpoint on the hanger marks the present while the far right end marks the future. Your teacher will provide you with string and tape to attach these cards.

C. On a separate sheet of notepaper, complete the following tasks:

(1) List those events which made you happiest, saddest, and those events you would like to see happen again. You might place these events in columns:

HAPPIEST	**SADDEST**	**HAPPEN AGAIN**

(2) List those events which took place with parents, grandparents, friends or alone.

	PARENTS	**GRANDPARENTS**	**FRIENDS**	**ALONE**
ex.	*vacation*			

D. On the additional cards provided by your teacher, list at least *five* events you would like to see happen in your future. Mount these cards on your timeline on the future side (between present-future.) Place these future events in the order you would like to see them take place.

E. On a sheet of notepaper, answer the following questions about your "Future" cards:

(1) Select one or more future events and list *three* things you will have to do to make these events happen. For example, if you listed "going to college" as a future event, what must you do to make this event happen?

(2) Select the event which will prove *most difficult* to accomplish and tell why.

(3) Identify those "Future" events which will require help from others. Who must help you? What must they do to help these events happen?

JG

Leading Idea 7: Becoming an adult.

On page 59 and 60, the topic of menstruation comes up. Needless to say, the topic should be handled with great tact in your classroom. By now you might feel that the students in your class could discuss the topic in a productive manner and if so, you should initiate it. If not, the students will read it and probably will discuss it among their friends, so don't feel obliged to bring it up for discussion.

However, if you do decide to treat the topic in class - perhaps you could go about it in this fashion. On page 60, Jill says, "So she told me it was something that happens to all females when they change from being girls to women. So I guess today I'm a woman." Perhaps you could start the discussion by asking the students to consider whether physiological changes — in both boys and girls — *make* one an adult or merely *accompany* the process of becoming an adult? Since the students have read *Harry Stottlemeier's Discovery*, they may remember discussing the contrast of physical and cultural differences (*e.g.*, the color of one's hair versus the length of one's hair.) You might now inquire as to the cultural as opposed to the physical features involved in becoming an adult for both girls and boys, and let the discussion focus on these distinctions.

For example, in our society, the changes from elementary to junior high school, or from junior high to high school, are social changes that accompany becoming an adult. Perhaps you could get your students talking about what is different about these different modes of schooling. Your students might begin to mention other things that accompany growing older in our society: going to the movies alone, being allowed to vote, being allowed to work, being allowed to drive a car, being able to date. In what way do these privileges involve becoming an adult?

Your role as a teacher should be to establish a context in which the girls and boys can begin to look at the physiological changes (puberty) they are experiencing in a much larger pattern and begin to analyze this pattern in its complexity. Very often just talking about it, comparing attitudes and experiences is very liberating. You might also encourage your students to contrast the lives of adolescents in other societies with their own.

DISCUSSION: "Rites of passage."

In some primitive tribes, and among some modern day religious groups, becoming an adult is marked by some special ceremony.

These ceremonies are known as "rites of passage." The term means simply "ceremonies of changing or passing from one stage of life to another."

One primitive example of "rites of passage" are ceremonies marking when a young man is old enough to join the hunt.

Some modern religious "rites of passage" are confirmation ceremonies in church or synagogue.

Some "rites of passage" however, are not so formal. For example, being allowed to take your first grown-up drink of wine is something like a "rite of passage." It means, in some way, that you are considered to be "old enough" for something or other.

Can you think of any special event in your own family or among your own friends that is something like a "rite of passage"?

Are some of the "rites of passage" in your own culture anything like the religious practices mentioned? What do you think are the significance of "rites of passage"?

We explained that "rites" means something like "ceremonies". But does the word "rites" make you think of the word "rights"? That is, do "rites of passage" entitle the person to any special "rights"?

* *

Fill in the following sentences in any way you wish:

a. I knew I was growing up when my mother made me ________________________________.

b. I knew I was growing up when my father allowed me ________________________________.

c. I knew I was growing up when I noticed that I no longer ________________________________.

d. I knew I was growing up when I began to ________________________________.

e. I like growing up because now I can ________________________________.

f. I will miss ________________________________
that I could do when I was younger.

M.

DISCUSSION PLAN: Growing up.

1. Are there any members of the class who aren't growing?
2. Can people grow without changing?
3. Can they change without growing?
4. Is there any period of life which people go through without changing?
5. Would you prefer it if everyone began life old and grew younger every year?
6. Would shrinking be more fun than growing?
7. Are there things you now notice or pay attention to which you wouldn't have noticed or paid attention to a year ago?
8. Do adults hold you more often to account for what you do than they did a year ago?
9. Do you know clearly how you look?
10. Do you know people who think they're overweight but who really aren't?
11. Is it possible you're mistaken about the way you look?
12. Are there times when you know better than anyone else how you look?
13. Are you really any different just because your body is going through some new changes?

ML2-6

17

Leading Idea 8: What is natural?

The concept of what is natural has so many facets that it is not possible to note more than a few of them here. You might find the following aspects can be usefully discussed in your classroom:

1. Jill's use of the word "natural" - page 60, line 21 - can be contrasted with Millie's employment of the term on page 36, line 5-6. When Millie says it is not natural for wives to be older than their husbands, she is apparently implying that there is a biological pattern which all creatures observe in which males are always older than the females with whom they mate. If this is what Millie is suggesting, then the grounds for it are very doubtful. On the other hand, Jill uses the word "natural" to mean that which is biologically universal, she could find evidence to show that most female mammals menstruate.
2. Jill says on page 60: "I felt better when I found out what it is and how natural and healthy it is." What Jill is implying is an awareness of something *necessary* and *inevitable* such that once you accept the inevitability of it, you are relieved. So long as Jill thought that it was happening only to her, it seemed frightening, but since she realized that it happens to all females, she is not scared any longer. You might want to compare this to losing one's baby teeth - as long as children know that it is natural and the teeth will be replaced - they don't worry about it. But what if we did not know that it is a natural happening? It could be very traumatic.
3. You may notice that the word "natural" is often employed as a term of approval. If we ask why some practice exists, the answer often cited is "it is natural." You may want to get your students to the point where they can distinguish on which occasions this citation is justified and on which occasions it is not. For example, is it natural for people to speak, to walk, to fight wars, to eat, to engage in business, to play, to swim, to love, to hate, to hurt, etc? Once again, your aim as a teacher is to try to get your students to become aware of the complexity of a simple expression such as, "it is natural."

DISCUSSION PLAN: Being natural.

18

What's the difference between. . .

1. something natural and something artificial?
2. acting "naturally" and being "affected"?
3. acting "naturally" and being "sophisticated"?
4. something that happens "naturally" and something based on "convention"?
5. dying of "natural causes" and dying in some other fashion?
6. the natural and the supernatural?
7. the natural and the unnatural?
8. something that happens naturally and something that is the result of art?
9. the natural and the normal?
10. that which is natural and that which is acquired?
11. that which is "natural" and that which is "true to life"?

ML5-6

Leading Idea 9: Suspicion of Mr. Partridge.

On page 62, line 14, Fran suggests that Mr. Partridge didn't want Mr. Spence to become Assistant Principal and is using this business with Mr. Pennypacker as an excuse to make sure that he doesn't get the position. She is supported by Tony and Mark who further suspect that the whole business might be a way of scaring kids who want to talk things over and to get to think for themselves. Harry tries to caution them not to "jump to conclusions" without evidence. But Fran retorts that they have evidence: "Mrs. Halsey has told her the whole story" and furthermore Fran alleges that "all teachers know about it." The matter is left unresolved.

Perhaps you could initiate discussion regarding the suspicion of the children of Mr. Partridge by asking your students if they think it is justified. Is it possible that what Fran and Tony say is true? Or is it possible that Mr. Partridge is trying to do his job, follows the rules, tries to do what is best for the school and in this case feels that Mr. Spence acted inappropriately? Even if Mr. Partridge did make an error in judgment regarding the reprimand of Mr. Spence, does that *necessarily* mean that the whole business of Henny Penny was a plot to close off children's thinking for themselves? Could it be that Fran and Tony are jumping to conclusions and that Mr. Partridge's action was actually well-intentioned?

Very often children are quick to judge adults. This might be an opportunity for them to discuss the pros and cons of Mr. Partridge's action and via the discussion to begin to sense the *complexity* of many adult acts. The students in your class might begin to share experiences of their own in which they made snap judgments about the actions of adults in their lives only to find out later that they were wrong, that the issue was much more complex than they ever thought in the beginning, and that their snap judgment was unfair to the intention of the adult. Discussions such as these might be helpful in breaking down the view some adolescents have that adults are always unfair. As a teacher, you can operate from rather neutral territory — you can listen to your students and their views and make every effort to understand their feelings and ideas, but you can also guide the discussion in such a way as to build bridges between the two generations.

DISCUSSION PLAN: Suspicion of Mr. Partridge.

Read the following paragraphs and answer the questions according to your own opinions. Tell why you believe as you do in each case.

A. Mary came home with a great big shopping bag in her hands. She walked right past her mother and sister Sue and went into her bedroom. She came out a minute later without the shopping bag, and didn't say a word about it to anyone. Sue thought, "It's my birthday next week. I'll bet Mary has bought a present for me that she has hidden in her room."

Mother thought, "Isn't that such a selfish thing for Mary to do! She must have something good in that bag that she doesn't want to share with the rest of the family."

1. Do you think that Sue's guess was accurate? Why? Why not?
2. Do you think that mother's guess was accurate? Why? Why not?
3. Do you think that neither of them were correct? Why? Why not?

19

B. Later on, Mary went back into her room. She had noticed that both mother and Sue had been looking at her rather strangely. She thought, "I'll bet Sue is jealous of me because I'm prettier than she is." She opened her shopping bag and took out her secret diary in which she wrote about her feelings about her family. About her mother she wrote, "Today mother was looking at me strangely when I came home with my secret diary in my shopping bag. I bet she looked so strange because she has noticed how quickly I'm maturing."

1. What relationship did Mary's feelings and opinions about her family have with the facts as stated in paragraph "A"?
2. What relationship did her family's opinions about Mary's behavior have to the facts as seen in paragraph "B"?
3. Does this show you anything about "jumping to conclusions" or about having unwarranted suspicions about people?

DISCUSSION PLAN: Suspicion of Mr. Partridge.

1. Should we judge people in terms of their intentions or in terms of their actions? Should we judge people in terms of the consequences of their actions?
2. Should we judge people from our point of view or should we look at their point of view before judging them?
3. Should we judge people or accept them as individuals? Should we judge ourselves?
4. Is there a purpose in judging others? in judging ourselves? If so, what?
5. How can you tell when to discontinue your trust of another person? When you discontinue your trust, must you discontinue your relationship with that person?
6. How should you treat people who have legal authority over you? *i.e.*, parents, teachers, police.)
7. Should you treat all people equally? (*i.e.*, Should boys treat girls as they treat other boys? Should girls treat boys as they treat other girls? etc.)

R38

20

Some Questions About Chapter Six.

1. How did Tony figure out that the middle term drops out in the conclusion of the syllogism?
2. Are there any family traditions in your household? What meaning do they have for you?
3. Do you think some traditions are important in a family? What function do they serve?
4. Lisa comments to her father, "you must have had things better when you were my age." What would make her say that?
5. Why do you think Mr. Terry thinks more about the distant past than the near past?
6. What function does thinking about your past serve? Is it a waste of time.?
7. What function does thinking about your future serve?
8. Which is more important to you: the past, the future or the present? Why?
9. Why do you think Lisa wants to learn how to dance? If she lived 50 years ago, do you think she would still want to learn how to dance?
10. Lisa does not like to think about when she was very small. Why do you think she feels that way? Do you like to think about what happened to you when you were very small?
11. Jill told her friends that she "didn't want to be the only one". Why do you think she said that? Are there times when you would like to be the only one?
12. Do you think there was *any* justification for Mr. Spence's receiving an official reprimand?
13. Why do the children feel somewhat responsible for Mr. Spence's reprimand? Should they?
14. Does Tony have any justification for thinking Mr. Partridge doesn't want students to think for themselves, or is he just jumping to a conclusion?
15. Why do you think Harry was uncomfortable when the other children started accusing Mr. Partridge? What do you think he was thinking? Would you have been thinking the same way?
16. Why does Mark say, "Oh boy, welcome to the monkey house"?

ML

ANSWERS 2

Part A. The children can create whatever "names" they like to use for the "subject" and the "predicate" terms. However, since the children are trying to learn from this exercise it would be more helpful for them to choose terms that really seem relevant to the middle term, "dogs." Here the exercise is done using the term "housepets that bark" as the predicate term and "chickens" as the subject term:

(1) All dogs are housepets that bark.
No chickens are dogs.
No chickens are housepets that bark.

(2) All housepets that bark are dogs.
No chickens are dogs.
No chickens are housepets that bark.

(3) All dogs are housepets that bark.
No dogs are chickens.
No chickens are housepets that bark.

(4) All housepets that bark are dogs.
No dogs are chickens
No chickens are housepets that bark.

Part B:

1. yes
2. no
3. yes
4. In #(1), All dogs are housepets that bark is not necessarily true because some dogs are not pets at all. The same in #(3).
5. #'s 2 and 4.
6. Those that seem to have *all true premises* also happen to be those that seem to be *valid.*

ANSWERS TO EXERCISES: 3

a. All minnows are sea creatures.
b. All Parisians are Europeans.
c. All scarlets are colors.
d. All Fords are vehicles.

ANSWER 1

a. All puppies are dogs; all dogs are animals; therefore all puppies are animals.
b. All cottages are houses; all houses are dwellings; therefore all cottages are dwellings.
c. All second basemen are infielders; all infielders are baseball players; therefore, all second basemen are baseball players.
d. All sixth graders are students; all students are learners; therefore, all sixth graders are learners.

4

Here are some suggested answers:

a. All ostriches are birds;
all birds are living things;
therefore, all ostriches are living things.

b. All DC-4's are airplanes;
all airplanes are flying machines;
therefore, all DC-4's are flying machines.

Answers: Remember, the children have not yet learned this. They are attempting to find the answers here intuitively, so to speak.

(a) Incorrect - cologne, for example, is not necessarily something "pretty" to look at.
(b) seems correct.
(c) also seems intuitively correct.
(d) also seems intuitively correct.
(e) seems incorrect. Substitute some names for the letters, and it becomes more apparent that this is incorrect.

CHAPTER SEVEN

Part One

LEADING IDEAS

1. Subjects.

2. Causation: (Description and Explanation).

3. Voluntary actions (Free Will).

4. When do we tell the truth?

5. Why do we tell the truth?

6. How can we tell what is true?

7. Knowing people's intentions.

CHAPTER SEVEN
Part One

PREFACE

Chapter Seven consists of four episodes, two of which are in Part One. The first episode is a conversation between Jill and her father. They start off with what seems to be a question of what it is that certain words in our language refer to: for example, what does the "it" refer to in the statement, "It's raining." From there, the discussion proceeds very rapidly to a consideration of the problem of causation in the world. That is, if one says, "He threw the ball", the "he" in this case is presumably the cause of the movement of the ball. But in the example, "It's raining", does the word "it" refer to a cause? The discussion then converges upon the use of the "I" as a subject. The questions then arise, "Do I have personal freedom to make up my mind?", or "Do I have no control whatsoever over my own thoughts and actions?" Thus the episode moves from a discussion of language to a discussion of determinism in the world to a discussion of personal freedom.

In the next episode, the children are interested in the fact that Mark, when asked the same question on three different occasions, gave two completely different answers, one truthful and the other untruthful. The children are not critical of Mark for having been untruthful. They seem to understand that the situation was such that he had *good reason* not to tell the truth, and good reason for being inconsistent with his normal habits of truthfulness. This leads to the two key questions in the episode: why do we tell the truth? and how can we tell what is true? Millie offers an answer to the first question: honest questions (and only honest questions) deserve honest answers. With this, Millie raises the whole issue of the intentions underlying the questions that we are asked. Fran, in turn, raises the question of which commitment is more important: the commitment to be consistent or the commitment to the truth? Lisa then comes back to the question, "Why do we tell the truth?" She brings in another puzzling fact: she doesnt recall ever having been told by anyone to tell the truth. Why then, she wonders, doesn't lying seem so obnoxious to her?

Although the questions of how we can tell what is true and why we try to tell the truth are raised at this point, there is no discussion of them. They are hinted at and remain for later development in the concluding chapters of *Lisa*.

Leading Idea 1: Subjects.

Usually the subject of a sentence is a noun or a noun phrase that takes a verb. For example, "the *cat* was lying on the rug," or " the *airplane* crashed." But where the subject is a pronoun, it becomes more difficult to identify what that pronoun refers to. The word "cat" refers to cat, but what does the word "he" or "she" or "you" refer to?

One answer could be that such pronouns refer to a person. If we say, "He walked the dog," or, "He had a blue-eyed poodle," the word "he" refers to a person. Or "he" may refer to a person's body, as in "He was operated on." Or, to a person's self as in, "He was in love with Jane." In other words, the pronoun may refer to the person as a whole, or to any of a number of different aspects of a person.

However, how is the word "it" to be interpreted? This is the thought that bothers Jill in this episode (page 64, lines 8-20.)

Is there an "it" that does something when "it rains" in the way that there is a "you" that does something when we say, "you snore." ? If the "you" refers to a person, what does the "it" refer to? This is a complex philosophical problem and perhaps all you can do at this time is to initiate your students into thinking about it. You may want to discuss whether it is just a problem of misuse of words or of grammar. For example, instead of saying, "It is raining," would it be better to say, "Rain is falling" - so as to eliminate the questionable pronoun "it"?

ACTIVITY: Age group expressions.

1

Mr. Portos begins this chapter by noting that it will soon be "raining cats and dogs." Jill laughs at her father's old-fashioned expression and tells him that people don't talk that way "nowadays." Do they though? Do older people use similar expressions, and middle aged people use similar expressions, and teenaged people use similar expressions? Try to find out by doing a study of expressions and of the people saying them.

Listen to your parents, grandparents, and older relatives talk. Keep notes on their common expressions. Do the same for your friends as they talk in the lunchroom or in the halls. Use your notes and memory to make lists of expressions used by each general age group. Show your lists (or booklet of expressions) to members of each age group. Ask them if they agree with the expressions assigned to their age group and ask them for additional expressions.

L47

DISCUSSION: Nouns.

2

In school you may have been told that a *noun* is the name of a person, place, thing or animal. What about the words: ghost, unicorn, mermaid, Martian, witch? These words are nouns, but what do they name? How can the above words be subjects in a sentence, since the things they stand for do not exist? *R40*

EXERCISE: The ambiguous use of "It".

3

A. Read the following paragraph and underline each instance of the use of the word "it":

> "Well, it finally happened. John Grayson asked my older sister Joan to marry him! I am so excited about it! The wedding will take place very soon, for John and Joan want it to be done before they return to college in the fall. It will take place on the first day of August. Oh, I hope it will be a nice day! Wouldn't it just be dreadful if it should rain that day! Mother says I shouldn't worry. It is always beautiful weather for a wedding."

B. In each case where "it" appears, can you tell to which noun or to which phrase "it" *refers*? (This is called the ' referent'.) Are there any instances where "it" doesn't seem to have any referent at all?

C. What do you notice about the instances in which "it" has no referent?

M30

EXERCISE: Subjects.

4

Complete the following sentences:

1. __________ are green.
2. __________ are dazzling.
3. __________ are powerful.
4. __________ are selfish.
5. __________ are demanding.
6. __________ are tender.
7. __________ are difficult.
8. __________ are tasteless.
9. __________ are wily.
10. __________ are frabjous.[1]
11. __________ am sensible.
12. __________ is silly.

ML6

See Lewis Carroll's *Jabberwocky*.

Leading Idea 2: Causation (Description and explanation.)

You may recall in Chapter 15 in *The Manual to Harry Stottlemeier's Discovery,* there was a discussion regarding the difference between describing and explaining an event. For example, suppose someone asks, "Why do the stars twinkle?" and you reply, "Because starlight flickers." Would you really be offering an explanation or would you be merely providing a different label or description for what was occurring? Similarly, to say that a rubber ball bounces because it is resilient or a rubber band springs back because it is elastic - these seem to be cases of description rather than explanation. Yet the word "because" here is ambiguous. It seems to promise a causal explanation but, in fact, it does not provide it. You may also want to make use of the exercises on causation at the end of Chapter 15 in *The Manual to Accompany Harry Stottlemeier's Discovery.* On page 64, lines 24- Mr. Portos says, "All I'm talking about is what is happening. I'm describing, not explaining." Jill is forcing her father to be more precise in the way he uses his words. He replies that there is nothing wrong with the way he speaks. He is not trying to explain the causes of things; rather, he is using an idiomatic expression to describe them.

Now, as a teacher, you might wonder, "What's the good of all this?" In everyday speech, we readily assume that people are giving causal explanations of happenings, when they are merely describing. These assumptions can often lead us in the wrong direction. Again, it would be very useful if the students in your class could come up with ten sentences that on the surface appear to be offering causal explanations which, if looked at closely, are merely descriptive.

EXERCISE: Causation.

Fill in the blanks with the word "cause" or with the word "effect":
(Are there any instances in which *either* word would do as well?)

1. The ice on the lake was the ________ of the drop in temperature.
2. The smoke was the ______________________________ of the fire.
3. The change in the barometer was the ________ of the increase in atmospheric pressure.
4. His brushing his teeth was the ______ of their looking so polished.
5. Her pumping the pedals was the __________ of the rotation of the back wheel of the bicycle.
6. His speaking on the telephone was the __________ of her hearing his words.
7. His overeating was the ________________ of his feeling very full.
8. His anger was the _______________ of his having been mistreated.
9. The blown-out front tire was the ______________ of the accident.
10. His psychological state was the ______ of his resorting to drugs.

ML8

6

EXERCISE: Differences between explanation and description.

A. The teacher asked the following question on an exam: "Explain what the north magnetic pole is." Lisa wrote, "It is the place where all the compasses point." If you were the teacher, would you have accepted that answer as correct? Why? Why not?

B. Does the way that the question is asked have anything to do with the kinds of answers that would be accepted?

M31

EXERCISE: Explanations and descriptions.

7

A. Do you find anything at all strange about the following bit of dialogue?

Mary: I'm terribly sorry to hear about your father's accident. What caused it?

George: He rammed into the car in front of him.

B. Discussion

1. Was George answering the question?
2. What do you think Mary really wanted to know?
3. Can you think of alternate ways of asking the same question?

C. Activity

Choose one child to play the part of Mary and another to play George. Let "Mary" write on the blackboard any suggestions from the class for alternate ways of asking for the information she wants. Then, have "Mary" ask "George" the questions as suggested by the class, and observe how "George" will answer them. What do you observe about the relationship between the way the question is presented, and the kinds of answers that are given?

M32

DISCUSSION PLAN: Voluntary actions.

1. You get hungry several times a day. But do you ever *choose* to become hungry?
2. Would it make sense to say, "I think I'll get thirsty"?
3. You do say, "I sneezed." But did you *choose* to sneeze?
4. Do you say, "I sneezed" because you feel you could have kept from sneezing if you'd tried?
5. Do you say, "I breathe" because you choose to breathe, or because, at any moment, you could keep yourself from breathing?
6. You say, "I dreamed." But did you choose to dream? Or was it something that you did involuntarily, like digesting your food?
7. You may choose to go to bed, but do you choose to sleep?
8. When you get hurt and cry, is it because you choose to cry?
9. When you hear of something funny and you laugh, is it because you choose to laugh?
10. If you should fall out of a window, would you be able to choose whether or not to fall to the ground?
11. Are you free to choose for a window to be something other than either open or shut?
12. Can you choose between talking to your neighbor and not talking to your neighbor?
13. Can you choose to raise your arm or not to raise your arm?
14. Can you choose between being brave and being cowardly?
15. Are there times when you are *compelled* to make choices, and other times when you *choose* to choose?

ML1-7

8

Leading Idea 3: Voluntary Actions (Free Will)

On page 65, Jill and Mr. Portos cite phrases like, "I think," "I speak," "I chase Sandy around the house." When Jill claims that she understands a little better what "it" means, Mr. Portos says, "I am glad." But what does "I" mean? And the question is never explored.

Whenever we use the word "I" as the subject of a sentence, we give the impression of doing something freely and voluntarily, To say, "I run," suggests that I have chosen to run. However, there are other occasions on which we use the word "I" as subject, where it is not so clear whether we are talking about something we freely do, or something that just happens to us. For example, what about "I sleep," and, "I breathe," or, "I live." In *The Instructional Manual to Accompany Harry Stottlemeier's Discovery,* in Chapter Eight, there was an exercise in which the students in the class were asked:

1. Do we decide to dream?
2. Do we decide to get hungry?
3. Do we decide to go on a diet?
4. Do we decide to go for a walk?
5. Do we decide to breathe?

Now, in this chapter of *Lisa,* Jill says that she does not control the way blood runs through her body, and that she does not seem to be able to control the way thoughts run through her mind. She, therefore, begins to question if she is the cause of her actions at all. Her father feels that in many cases she is. He says, in effect, "Don't you make decisions?" "Don't you choose to wear a different dress? So you *do* cause your actions every time you decide something." And Jill seems to be convinced by this. She agrees that she makes up her mind; it is not just something that happens to her over which she has no control.

Perhaps, then, the fundamental issue here is getting your students to be able to draw the distinction between the things which happen to us over which we have no control, and the things over which we do have control and thus are responsible for. You could ask your students to make a list of things which they think are in their power and things which are not, and then throw these out for discussion. Someone may say that he or she has no control over thoughts going through his or her head, but someone else may suggest that there are people who feel that they have disciplined their minds to the point that they do control their thoughts.

Keep in mind that this whole question of whether our acts are free or determined is one over which there has always been a great deal of controversy in philosophy, and your purpose in having the discussion with your students is not to come to any definite decisions, but rather to open up the issue for consideration. It would be a real step forward in your students' understanding of what philosophy is all about if, in discussing issues like this, they could readily see that you are not necessarily interested in bringing the discussion to closure, *but rather in opening up the entire issue,* seeing the alternative views, getting them to clarify their terms, urging them to give concrete examples to explain their positions, but through your behavior, demonstrating that these kinds of issues are not necessarily issues that have definite answers on one side or another. In these cases you are *modeling* what philosophical inquiry is all about, and it is through this modeling that children begin to understand the role they should play in the process itself.

Leading Idea 4: When do we tell the truth?

The episode on page 66 presents a clear-cut contrast between two situations in which the identical question, "Have you seen Maria?" receives two totally different answers. Yet, the children do not seem at all disturbed by this contradiction; they apparently recognize that in one *context*, one answer is called for, while in *another context*, a very different answer is called for. You should use this opportunity to encourage your pupils to discuss why the children in the story gave one answer in one case, and another answer in the other. This will lead them to identify the different factors in the two different situations, just as Millie seeks to do on page 67, lines 10 and 11, where she argues that the boys were up to some kind of mischief and forfeited their right to an honest answer. The principle being suggested by Millie is that only *legitimate questions* or questions asked by those with a right to know are questions that deserve truthful answers.

Perhaps you will remember that, in *The Manual to Harry Stottlemeier's Discovery*, there were exercises aimed at helping children see the distinction between legitimate and illegitimate questions. In these exercises, the illegitimate questions either contained a logical fallacy or they were questions resting on false assumptions. In *Lisa*, the right of an individual to refuse to provide a truthful answer is hinged upon the illegitimacy of the right of the questioner to ask the question in the first place. Since your students will be asked questions for a good part of their life, it is important that they are able to not only recognize illegitimate questions, but also come to a realization of when the questioner has no right to a truthful answer.

(a) Lying as unfair.

On lines 25 and 26 of page 66 in *Lisa*, Mark says, "I didn't have any reason to lie to Millie. She didn't mean any harm — asking where Maria was. So lying to her would have been *unfair* to her." That is, since Millie had a right to ask the question, she had a right to a truthful answer. There would be no good reason for making her case an exception. This is why fairness applies — there is nothing exceptional about a situation in which a legitimate question demands a truthful answer. Hence, to lie would be unfair.

(b) Lying as inconsistent.

At the bottom of page 66 and the top of page 67, Lisa points out that in lying on this occasion, Mark's action was *inconsistent* with his normally truthful conduct. But she acknowledges that his inconsistency was justified; the boys posed a threat — therefore, he had a good reason to conceal his sister's whereabouts from them.

DISCUSSION: What am "I"?

Someone once tried to explain what "I" is. He said — Every "I" (or every "person") has within himself two opposite traits — one which is *receptive* and one which is *active*. The receptive trait is the one that allows the "I" to be affected by the world outside of it. The active trait is the one that instead acts on the world. Every living person has each trait, to varying degree. There is no person in whom either is completely absent.

9

A. Do you agree or disagree with this statement?
B. If you disagree with the statement, with which part or parts do you disagree? Do you disagree with all of it? Why?
C. If you agree with any of it, can you find anything in your own experience that could support it? Are you conscious of any ways in which you, as an "I", are receptive? Can you think of ways in which you are active?
D. Do you believe that the explanation may be true for some "I's" but not for others? Can you give examples (without naming names, of course) of people in whom you see only one side of the "I"?

M33

DISCUSSION: Do we *decide* what, when or how to think? Where do our ideas come from?

10

In the following situation, is the person engaged in active or passive (receptive) behavior?

> I want to write some copy for an advertising campaign to promote a certain brand of suntan lotion. At first I have no idea whatsoever of what the suntan lotion does, how good it is, etc. At first, too, I have no ideas. So I read the material given to me by the manufacturer of the suntan oil in which he speaks of the chemical properties of the product, and the possible uses to which this product may be put. Then I try using the product to see for myself what it can do. After all this I feel ready to "create" the advertising copy.

1. Do you think most people consider creating advertising copy an active or a receptive event?
2. What do *you* think? Are any parts at all receptive? Which parts?

(The teacher should let the children carry the discussion as far as they can so that they might see that the question of creativity and/or discovery is very complex and that it requires various skills, receptive and active. It is also important for the children to learn that "point of view" makes a difference in whether we characterize something as "active" or "receptive." For example, how do they characterize this: "I read some material that was given to me. . . ."?

M34

11

EXERCISE: When do we tell the truth?

You are riding down the elevator from your apartment. Your best friend is with you and the elevator is very crowded. He ask you the following questions:

a) When is your family leaving for vacation, and how long will you all be gone?
b) Does your mother have a favorite place for hiding her jewelry?
c) Where can we get the bus for 14th St.?
d) What did your sister say to her boyfriend on the telephone last night?
e) Did you finish all your homework?
f) Where did you buy that notebook?

Questions:

A. Which of the above questions will you answer in that situation? Why? Why not?
B. Discuss ways in which you might respond to those questions you do not want to answer.
C. Would your responses have been different to any of these questions if you had been alone with your friend? *M35*

EXERCISE: Who has the right to ask which questions?

A. Imagine that you are being interviewed for a job as a babysitter. The parents ask you the following questions:

1. Have you any experience?
2. Why do you want the job?
3. Where do you live?
4. How much money do your parents earn?
5. How well do you do in school?

Which questions do you think are appropriate? Which inappropriate? Why?

How might you answer those you feel are inappropriate without antagonizing the parents of the child you wish to babysit for?

12

B. Read the following questions:

1. Where do your parents work?
2. What time do your parents come home?
3. How much money do your parents have in the bank?
4. What kind of work do your parents do?
5. Does your family own a car?

Now, which of those questions would you wish to answer if asked by the following people? Tell your reasons in each case:

a) a bill collector on the telephone.
b) a friendly neighbor.
c) a school guidance counselor.
d) a psychotherapist that you have chosen to go to.
e) your very best friend.

M36

EXERCISE: Why do we tell the truth?

Read the following paragraphs. Circle the statements below each paragraph that you agree with, based on the information given in the paragraphs.

A. When Mary was late coming home from school, she sadly admitted that she had disobeyed her mother's prohibition against lingering in the school yard.

1. Mary's mother will never be able to trust Mary again.
2. Mary's mother ought to overlook the disobedience because, after all, Mary owned up to it.
3. Mary's mother knows that even if Mary sometimes disobeys she can at least be trusted to own up to her misdeeds.

B. In the supermarket, John accidently knocked over a jar of pickles. Nobody saw it happen. Paul, the young stockboy, came along and was overheard by John to say, "Oh darn it. I'll probably get blamed for that!" John went to the store manager, admitted his responsibility, and offered to pay for the damage.

1. You wouldn't want a clumsy boy like John for your friend.
2. What a fool John was for admitting to something he could have gotten away with!
3. John is fair and can be trusted.

C. Mother took little Jan, age three, to see Santa Claus at the department store. While sitting on Santa's lap, Jan accidently pulled off his beard! She said to him, "Why, that's just a fake beard, and you must be a fake too!"

1. This is a good opportunity for mother to explain that Santa Claus is just a lovely make-believe tale that parents tell to make their children appreciate the spirit of giving at Christmas.
2. Mother should make up some reason for Santa's beard coming off (such as, "He shaved too close by mistake this morning.") but still insist on the truth of the Santa Claus story.
3. Mother should laugh and say, "Now, you didn't really believe *that,* did you?"

M37

13

Leading Idea 5: Why do we tell the truth?

The question, "Why do we usually try to tell the truth?" is ambiguous in the sense that it demands both a psychological and a philosophical answer.

From a psychological point of view, we should notice that Lisa says that she *hates* lying, but she can't remember her parents ever *telling* her not to lie. Lisa is not able to come to an answer about why she tells the truth, perhaps because it is harder to offer a simple reason for an habitual practice than it is to offer a reason for violating that practice. By and large, we learn honesty from the honest conduct of the adults who serve as our models. A moment ago, Lisa absolved Mark of wrong-doing because of the nature of the situation which he encountered; she now wonders why she tells the truth. Perhaps it is very much bound up with her own personal character.

A person's character is a complex system of habits. A person who is habitually faithful or loyal is one whom we say has a loyal or faithful character. Such a person characteristically behaves loyally and faithfully. In a sense, a person's character is the totality of that person's dispositions. We say that glass has a fragile disposition because it is inclined to break easily, and we say a child has an honest character when he or she is normally disposed to tell the truth. Our character is manifested in our conduct and habits. Some of our habits allow us to act in a routine manner, but some — our habits of inquiry, alertness, and inventiveness — incline us to seek new solutions and new programs when we think they are necessary.

If Lisa has been exposed to adults with character, adults who habitually tell the truth, and if she has internalized this type of conduct, that is, made it a feature of her own character which she takes completely for granted, there is little wonder that she cannot find a reason for telling the truth, or that she can recall no time when her parents encouraged her to tell the truth.

However, this is a *psychological* explanation of Lisa's behavior. From a *philosophical* point of view, the question, "Why do we tell the truth?" is a demand for justification of truth-telling. The children in the novel evidently surmise that one reason for not lying is that lying is a practice that is *unfair* to others. Another reason is that it is *inconsistent.* Perhaps you as a teacher could encourage the students in your classroom to reflect upon truth-telling in terms of the following criteria:

(a) How truth-telling affects them.
(b) How it affects the structure of their habits and character.
(c) How it affects the basic direction of their lives.
(d) How it affects the other people around them; and
(e) How it affects the institutions of the society of which they are a part.

Although you are not going to be able to offer the students any clear cut answers about whether to lie or tell the truth, you might be very helpful to them in showing them how to take all the facts into consideration when trying to make up their own minds. Children who think for themselves are not opportunists who do whatever is expedient, but rather children who try to take all the factors into consideration and reflect upon them carefully when they realize that they are in a situation which has moral aspects.

14

EXERCISE: How can we tell what is true?

1. The following statements are all true. Can you say, in your own words, *how* we know that each is true?

a) All mothers are female. ____________________
b) If today is Monday, tomorrow will be Tuesday. ____________
c) Red lights are usually used to signal "stop." ____________
____
d) In the United States of America, people generally sit down to eat dinner. ____________________
e) The American Flag is red, white and blue. ____________
____
f) My mother is older than me. ____________________
g) A triangle has three angles. ____________________
h) A circle cannot be squared. ____________________

2. Say in your own words how you would find out whether each of the following statements is true or false.

a) Audrey is taller than Bill. ____________________
b) My uncle is either the brother or the brother-in-law of one of my parents. ____________________
c) George Washington was the first president of the United States.
____
d) A "dime" is the same as five pennies. ____________
e) It is raining outside right now. ____________________
f) Tomorrow it will rain in the morning and get sunny by afternoon.
____

Leading Idea 6: How can we tell what's true?

Mark is asking, "By what marks do we recognize something as true?" This question was raised in Chapter One of *The Manual to Harry Stottlemeier's Discovery.* You will recall that the rule that Harry discovered applied only to true sentences. But your pupils in all likelihood proceeded to ask you: "How can we tell what's true?" And you will recall that we did an exercise (*Manual,* Chapter 1), in which we discovered that some statements are true by definition (all squares are rectangles) while others are true because they are supported by considerable evidence. (It seldom rains in the desert.) We also saw that, instead of assuming that sentences are true and false, it is often better to ask students, "Under what circumstances is this sentence true?" and "Under what circumstances is this sentence false?"

The discussion of the question, "How can we tell what is true?" is not taken up in *Harry Stottlemeier* nor in the first ten chapters of *Lisa.* It might be better, if you can, to put off the discussion of how we know the truth till later in the course. However, if it should come up, perhaps it would be helpful for you to know the three most widely-help philosophical theories of truth. The names of these theories are the Correspondence, Coherence and Pragmatic theories of truth. This does not imply that you should teach these theories *per se.* Through discussions, you might want to suggest that there are at least these three alternative ways of looking at the question, "How do we know what is true?"

Correspondence Theory of Truth — This theory states that a sentence is true if it corresponds to our perceptions of the world. The sentence, "snow is white" is true if and only if snow is white.

Coherence Theory of Truth — This theory accepts a statement as true if it is consistent with what is considered to be the body of accepted knowledge. The statement that there was once a man named Napoleon is considered true, because it is consistent with all that we know, whereas, its denial is inconsistent with several things that we know, (such as that Napoleon was Emperor of France, fought in the Battle of Waterloo, etc.)

Pragmatic Theory of Truth — Another theory suggests that those statements are true which help up to make sense of our experience. A statement is true if it works — if it helps to resolve our puzzlement, — if it removes obstacles to our blocked actions when we are engaged in inquiry.

The discussion of these different ways of determining what is true comes up in *Lisa* on page 141-143. It might be better to hold off the discussion until then if possible.

Leading Idea 7: Knowing people's intentions.

Lines 10-11 of page 67 pose the problem of how we know other people's intentions. If a person asks you a question, how do we know if that person's *intentions* are the kind you would approve of? Thus, Millie says, "Only an honest question deserves an honest answer." But how did she know that the boys in this instance who were asking for Maria were really up to mischief? Their question to Mark and Luther was exactly the same as her question to Mark and Luther. Obviously, Mark and Luther were able to take into account the fact that the boys had followed Maria home and bothered her previously. Thus, when they asked the question, they were able to take everything into account, including their previous knowledge of the boys' behavior, and conclude that the boys' intentions were improper. On other occasions, you might suspect a person's intentions by observing other cues — non-verbal behavior, the way he looks, the way he talks, etc. All of these factors must be taken into account when trying to detect another's intentions. To sum up, you can surmise another person's intentions both from what is *said* and what is *done* by that person.

DISCUSSION PLAN: Knowing people's intentions.

1. Do you sometimes find it difficult to understand what someone else is up to?
2. Do you think other people may have difficulty at times understanding what you are up to?
3. Are there some people whose intentions are always very obvious?
4. Are there members of your class who always look very innocent, but whom you know generally have mischievous intentions?
5. Are there members of your class who always look guilty or mischievous, but who are really quite innocent?
6. Do animals have intentions? For example, when your cat or dog scratches at the door, or chases another cat or dog, can it be said to have intentions?
7. Does an acorn have the intention of some day becoming an oak?
8. Could you intentionally play a practical joke on someone, and still claim you didn't *intend* to hurt him?
9. If you unintentionally did something which turned out to be very advantageous to someone, could you take credit for having done a "good deed"?
10. If something you do has unintended consequences, are you responsible for them? (For example, you unintentionally leave a a picnic fire burning, and a forest fire results.) *ML2-7*

15

LOGIC 1

Logic Exercise: How can we tell what is true?

Pose the following questions to your students, writing questions and answers on the board. Some are quite straightforward, others will require some discussion — they may never fully agree about all seven. For this exercise, that doesn't matter, so long as the opposing groups can understand how they disagree in terms of different ways they go about telling what is true.

1. **Are there windows in this classroom?**
2. **Is there something red in this classroom?**
3. **Is there something blue and yellow in this classroom?**
4. **Is there something heavy in this classroom?**
5. **Are there ideas in this classroom?**
6. **Are there wishes in this classroom?**
7. **Are there daydreams in this classroom?**

****

Encourage them to notice that they use their eyes to answer 1-3, but 4 requires muscles. Five, six and 7 can be answered either from their own experiences, or equally well from what others say and do, but will need something other than eyes and muscles. Just what that other something is may be a matter of dispute. However it goes, be sure to ask the children *how* they use whatever they cite to find out whether or not there are ideas (wishes, daydreams) in the classroom. Some children may get preoccupied with problems of time (for example, that whether or not there is something blue and yellow in the classroom can depend on the time of day — the only thing both blue and yellow may be a shirt one child is wearing.) If that seems distracting to you or other students, stipulate that the questions concern just that school day (or hour.)

How can we tell what is true? There are a variety of means, and that variety should be understood and respected. How can we tell what *truth* is? Ah, that's much more complicated! (See Chapter 12).

O.

3

Answers

A. Well, (1) it finally happened. John Grayson asked my older sister Joan to marry him! I am so excited about (2) it! The wedding will take place very soon, for John and Joan want (3) it to be done before they return to college in the fall. (4) It will take place on the first day of August. Oh, I hope (5) it will be a nice day! Mother says I shouldn't worry. (6) It is always beautiful weather for a wedding.

B. 1. refers to the sentence that follows: "John Grayson asked my older sister Joan to marry him.
2. refers to the same sentence.
3. refers to "The wedding" of the sentence that precedes it.
4. refers to "The wedding" again.
5. does not seem to have any referent.
6. does not seem to have any referent.

C. The instances where "it" has no referent all seem to have something to do with the weather! (Ask the class — can they think of any instance of "it" not having a referent that has nothing to do with the weather? What does that tell us about "it" in English usage?)

11

ANSWERS

A.

a. Would you let the whole elevator full of people know your family's vacation plans?
b. SAME AS ABOVE.
c. No harm in answering. The question is entirely impersonal.
d. Does not seem a suitable topic for discussion in an elevator.
e. Seems harmless to answer.
f. same as above.

B. There are no hard and fast "right" ways to respond to questions that one doesn't wish to answer. Let the children tell of the ways in which *they* prefer to deal with it. If there are a few ideas forthcoming from the children (due to their inexperience and due to the fact that they have been taught to "tell the truth" and are unprepared for evading the truth) it seems appropriate to point out that there are ways of not answering questions without lying. For instance, they could say, "I have been told not to answer," or else, "Maybe we can discuss this later," or even, "I am not allowed to speak about that." Some children may prefer telling an outright lie. Let the class discuss what they think of the idea of lying in certain situations such as this one described. Be careful neither to take a "holier than thou" attitude nor to appear to condone lying. what is important here is the discussion, i.e., the fact that the children learn that there is a moral issue at stake here, one worthy of consideration, and one not to be taken lightly.

C. The question, "Would your responses have been different if you had been alone with your friend?" can only be answered specifically by each child in specific situations. Let the children discuss with which friends they feel perfectly free in telling everything (if such cases actually exist). Encourage them to consider if there really is *anyone* to whom they tell *everything.*

Another important point for the class to consider - Is it ever right to discuss someone else's personal business (item (d) above)? Is it right to do so only with certain people? With which people? Would your responses be different if you were told specifically by the parties involved never to divulge that information?

ANSWER A:

No. 1 and No. 3 seem unambiguously appropriate. No. 2 seems like a fair question; but a child may have a very personal reason for wanting a job. It is best in that case to tell as much of the truth as the child wants to divulge, and no more. For example, if the child wants the job because his father drinks and has no money to give him for pocket money, the child might say, "I want to earn some pocket money." No. 4 seems unambiguously *not* to be the business of any prospective employer. No. 5 is not so clear-cut. On the one hand the parents probably would feel secure knowing they are leaving their child with an intelligent, competent person. On the other hand, are school grades really relevant to the job one can do in this situation?

In order not to offend, the child might wish to tell an outright lie and say, in response to No. 4, that he does not know how much his parents earn, even if he does know. Ask the class how they feel about lying in this situation. Is it worth lying in order to get a job you want? In order not to give offense? Can they find a way to answer that is neither a lie nor offensive?

ANSWER: Part B

Children who have been taught to be truthful may have trouble discerning situations in which the questioner does not have the right to know the answers to questions he or she is asking.

a) Children need to be taught never to answer questions asked by people they don't know, especially on the telephone.
b) Let the children discuss how to tactfully turn aside questions of this sort when asked by a "friendly neighbor."
c) A school guidance counselor usually has legitimate reasons for asking questions like these. But that doesn't necessarily mean the child should feel compelled to answer each one. How can children politely but firmly decline to answer questions put to them by any "official" person at school? What are the child's rights in these situations?
d) What is the difference between confiding in the school guidance counselor and confiding in the therapist the child has chosen to see?
e) Each friendship is a different relationship, and each child must choose what is appropriate in each individual situation.

12

ANSWERS M37 **13**

Most of these need no further instructions from the teacher in order to be answered, as the answers will be quite obvious. In the last example, however, there may be some controversy since different children have been brought up with different customs in regard to Santa Claus as well as to other children's myths. Let the children discuss how they feel about it now, how they felt about it when they were little, and whether they feel that, if they were told there is a Santa Claus, they were *lied* to. Discuss the difference between a "lie" and a "myth". What are the purposes of each?

ANSWERS **14**

1. Although we have asked the children to answer in their own words, here are the answers in *our* own words:

a) truth by definition.
b) truth by convention.
c) truth by correspondence to how things really are.
d) truth by correspondence to how things really are.
e) truth by correspondence to how things really are.
f) a logical truth, logically necessary by virtue of the meaning of the terms.
g) a logical truth, logically necessary by virtue of the meaning of the terms.
h) a logical truth, logically necessary by virtue of the meaning of the terms.

2. Again, we are asking for their "own words."

a) by seeing if in fact someone named "Audrey" is taller than someone else named "Bill."
b) by looking up the word "uncle" in the dictionary.
c) by reading a history book of the period written by an expert whom we trust.
d) by looking up "dime" in the dictionary.
e) by looking outside and seeing if it is a fact that it is raining.
f) by calling the weather bureau or reading a newspaper weather report or in any other manner consulting an expert who is trained to predict weather.

CHAPTER SEVEN

Part Two

LEADING IDEAS

1. Why study reasoning?
2. Ways of reasoning.
3. Asking for help.
4. Distinguishing valid from invalid syllogisms.
5. Elimination of "Some" sentences.
6. Student fatigue.
7. Sandy's nap.
8. Mr. Spence's refusal to apologize.
9. Respect for personal privacy.
10. Learning from our friends' learning from us.

CHAPTER SEVEN

Part Two

PREFACE

Part Two begins in the classroom with Tony arguing that if we could figure out ways of thinking correctly, then we could use this information to detect whenever someone is thinking wrongly. He believes that if he can get those 256 arrangements sorted into valid and invalid reasonings, he'll have the criteria necessary for identifying correct thinking. But Harry and Tony admit they don't know why some arrangements appear to be correct, and so lack an effective procedure for separating the 256 arrangements. The children begin to wonder what to do next, and whether it can be done at all. At this point, Mr. Spence assures them that what they are doing is important, that from his own point of view as the mathematics teacher, he is strongly committed to the discovery of the nature of mathematical reasoning. This leads the children in the class to realize and to point out to one another that there are different varieties of reasoning - mathematical, practical, artistic, scientific, philosophical and so on.

Mr. Spence then admits that while he personally doesn't know what to do next, he is prepared to seek help elsewhere. He indicates that his friend, Heather, is studying logic and might be able to give them the information they need.

In the last part of Chapter Seven, Sandy overhears a conversation between Mr. Spence and Mr. Partridge in which Mr. Partridge suggests that Mr. Spence can be promoted if he will first apologize for his conduct. Mr. Spence denies that he encouraged the children in the class to agitate against the school administration. Sandy reports what he has heard to the other children who agree to seek an audience with Mr. Partridge in behalf of Mr. Spence. But then they realize they may have to explain how they found out. They anticipate that Mr. Partridge will point up the *inconsistency* between their wanting private classroom discussions for themselves, while yet eavesdropping on his private discussion with Mr. Spence.

Leading Idea 1: Why study reasoning?

The children in *Harry* and *Lisa* rarely talk about reasoning itself. They are engaged in looking for rules which will help them think better but they don't often discuss how finding such rules can improve their thinking. At this stage, the children understand what they are doing as trying to discover how to distinguish between thinking well and thinking badly. It will be recalled that Harry had already formulated this in *Harry Stottlemeier's Discovery.* "All I can do is try to tell the difference between thinking well and thinking badly"

This is the point on which Tony is now elaborating. On Page 68, from lines 21-28, Tony formulates the children's objective as figuring out ways of thinking correctly. Thus, Tony epitomizes one of the functions of philosophy *which is to promote effective reasoning.* But you should be aware as a teacher that this is not the only thing that the children have been doing in *Harry* and *Lisa.* They have been taking up their problems, they have been looking at fresh alternatives, they have been discovering new realms of ideas, different ways of looking at things — none of which is encompassed in Tony's description. You should realize that although philosophy is concerned with promoting effective reasoning, *it is also concerned with speculation,* and it is important that your students become aware of the various and very many things that the children engage in under the name of philosophy.

EXERCISE: What is reasoning?

There are many things that we do that seem to be done automatically, whereas other things we do seem to require careful deliberation. But then there are others still, that seem to fall somewhere in between the two extremes, and it isn't often clear whether they involve reasoning or not. Think of the following ordinary everyday activities, and consider whether or not reasoning is involved in performing them:

1. Choosing what to have for desert.
2. Going to a friend's house after school.
3. Trying out for the school band.
4. Going to church every Sunday.
5. Brushing your teeth after dinner.
6. Coughing.
7. Dancing.
8. Sleeping.
9. Singing.
10. Listening.

M38

1

Leading Idea 2: Ways of reasoning.

Discouraged by the large number of possibilities and the lack of an effective procedure to use, the children express some doubts about the point to pursuing correct thinking by examining arrangements of sentences. They more or less know what they are doing, but don't know how to proceed nor why they should try. Mr. Spence helps out by saying that mathematics is a way of reasoning. This prompts the children to chime in and offer examples of other ways of reasoning. Lisa says that there can be practical reasoning as in shopping or in doing housework. Anne says there can be artistic reasoning: one deliberates as one paints. Randy and Luther point to scientific reasoning and scientific knowledge. Jane suggests another kind of practical reasoning: figuring out how to gain an objective. One has to reason to figure out the means to become what one wants to be. And Lisa then suggests that there needs to be *philosophical reasoning:* not just figuring out how to think but figuring out how to live.

You could build a whole classroom session around asking your students to enumerate and then to compare and contrast ways of figuring things out. For example, does one figure anything out while playing basketball, while swimming, dancing, or eating? Does one reason while reading a book or listening to music? Have the students identify as many activities as they can and determine for themselves whether they require thinking or merely rote behavior. Ask them to compare those which require thinking — is the same kind of reasoning involved for each? They might come to see that some of these activities require deliberation and making choices.

DISCUSSION: Ways of reasoning.

Reasoning behavior is goal-related. We think about our actions as means to our ends/goals. *i.e.,* The goal of shopping is to buy the food we need at the most reasonable price. We figure out the best means to that end by: planning meals, making shopping lists, using coupons, comparing prices and nutritional value in the various available brands, etc.

Do we use reasoning behavior when buying "junk" food or shopping when we are hungry?

In rote behavior, we do not consciously evaluate our actions as means towards a goal. For instance, in tying shoes, we do it automatically without reasoning it through each time.

Is our shopping more efficient if we first reason it through than if we just do it by rote? In tying your shoes, is rote more efficient than reasoning it through?

R.

Continued on next page

2

4

ACTIVITY: Role-playing.

A. Imagine the following situation: Young Dr. Malone has just opened up his own practice, and his proud mother is bringing all her friends in for examinations, whether they need them or not. Dr. Malone discovers that one of his mother's friends has some puzzling symptoms. All the time that he is trying to understand these symptoms in terms of what he has learned at medical school and during his internship, he hears his mother's voice in the background saying, "Don't worry. My son the doctor knows *everything*!" But in fact, Dr. Malone hasn't the faintest idea of what is causing these mysterious symptoms!

B. Select several students to play the parts of Dr. Malone, his mother, the patient with the mysterious symptoms, and the mother's other friends. Let them role-play the situation and work out their own conclusions. After the first group has had their turn, ask the rest of the class for criticisms of the way in which Dr. Malone (and his mother, and/or the other characters involved) handled the situation. Invite those who are critical to take a turn role-playing it themselves. Discuss the various ways in which Dr. Malone could have or should have behaved in this situation.

C. Ask the children if they can relate any examples from their own lives in which their own doctors have had to "ask for help" by sending them to specialists or ordering special diagnostic tests, etc. How did they feel about their doctor "asking for help"?

D. Ask for other instances in which adults they look up to have had to ask others for help. Does this teach them anything about their own needs for help? *M39*

Leading Idea 3: Asking for help.

On Page 70, Harry and Tony admit to Mr. Spence that they have gone about as far as they can go without asking for help and to their amazement, Mr. Spence tells them that he cannot help them. But he stresses how important it is for them to be able to admit that they don't know and to be able to ask for help. Perhaps you could ask your students if they feel comfortable admitting that they don't know something. You should encourage them to discuss their feelings in this regard. Further, they should begin to realize by *listening* to each other, how often when we admit that we don't know something, we not only open ourselves up to learning a great deal but come closer to each other in our groping for understanding. We begin to realize that it is something that we can share in — this trying to make sense of our experience.

At the end of this chapter, there are a few exercises which should help you to get this kind of sharing of feelings started in the class. After doing them, perhaps you could encourage the students to write some of their feelings, not only in prose, but in poetry, and again to share their work.

3

EXERCISES:

1. List things which are more efficient/effective if reasoned through and things where rote behavior is sufficient.
2. Apply reasoning to some everyday activities or situations which you usually do by habit or rote, *i.e.,* (a) dental care, (b) travelling to school, (c) doing homework, etc. Ask about the goals of these activities and how we can achieve them through the most efficient means.
3. Apply reasoning behavior to: (a) community affairs, *i.e., traffic laws, litter collection, etc.* (b) classroom procedures and discipline, *i.e., which punishment for which action, how papers are collected, etc.* (c) home procedures and discipline, *i.e., who does the punishing and for what actions, who empties the garbage, does other chores, rules for mealtime, playtime, etc.*
   What are the goals for the rules in a, b, c, above and are these rules the most efficient means to the apparent goals?
4. (Optional) Discuss with the students how teacher applies reasoning behavior to each lesson, *i.e.,* What are the lesson goals? What are the most effective means of achieving the lesson goals? etc. (Note to teacher: Students may be surprised that there is a method (reason) to your madness!) Have students make up a lesson with goals and means to reach them and then they actually teach the class using their lesson as their model. *R46*

Leading Idea 4: Distinguishing valid from invalid syllogisms.

Tony has figured out that there are 256 different possible arrangements of premises and conclusions. This is a conservative estimate — with a different interpretation of the arrangements, there are many more. Accepting Tony's figure of 256 types of arrangements, the next question is which of these types represents sound reasoning and which represents unsound reasoning. Thus far the children have been working intuitively. They inspect certain arrangements, and when an arrangement "looks correct," the children decide that it is correct. But they don't know why. An example of this kind of intuitive search technique is described in the latter part of Chapter 14 of *Harry Stottlemeier's Discovery*. When working with arrangements composed only of "all" or "no" statements, Fran and Lisa discover that where both middle terms are predicates, or, where both middle terms are subjects, such arrangements are invalid. It so happens that they are right. But they don't know why they are right.

This is why Harry, on lines 8 and 9, page 71, asks Heather to provide them with an explanation of how she can distinguish correct patterns of inference from incorrect patterns. Heather promises to do so eventually, but as it turns out, never has the time to fulfill her promise. *Lisa* contains no explanation of a process of validation by which one can identify the correct syllogisms among all of those that are possible. One such validation procedure consists of a set of six rules such that if a syllogism violates any one of the rules, it is deemed invalid. A validation procedure is something that was not thought appropriate for this book, as it can lead the readers to think of the logical arrangements of sentences in a purely mechanical fashion.

A turning point occurs in this chapter. Heather contributes to the children's looking in a different way at the matter they are considering. They have been proceeding up to this point in the story by thinking that "If we could only figure out how to tell for sure which arrangements are good and which aren't, don't you see what it would mean? It would mean we'd finally figured out ways of thinking correctly! So whenever we'd find somebody using one of the wrong ways, we could show him how it was in one of the wrong patterns." (Page 68.) It is typical of Tony here (on page 71), to want to know all the correct and incorrect arrangements and of the other students to go along with him. What Heather will do is suggest that the children's inquiry could take a more practical direction. Instead of the purpose being locating correct syllogistic arrangements, Heather helps them see that they can turn their inquiry to the justification of their beliefs. So, instead of asking what conclusions correctly follow from given premises, she will encourage them to ask "given certain beliefs, how can I show the premises which would demonstrate these beliefs to be correct?" The remainder of the book explains this line of approach: the justification of beliefs rather than the identification of valid syllogisms.

DISCUSSION: Elimination of "some" sentences.

How do you feel about the decision to eliminate "some" sentences? If you were one of Harry and Lisa's classmates, would you have gone along with that? Why? Why not?

5

What are some of the benefits in restricting your inquiry? Can you think of any other similar instances when you have wanted to learn something but had to settle for less than you wanted?

What sorts of sentences and statements are eliminated when "some" is eliminated?

Are "some" sentences any less important that "all" or "no" sentences, do you think?

EXERCISE: Valid and invalid syllogism.

A. Can you look at the following syllogisms and tell which are valid and which are invalid?

(a) All purple people eaters are mammals.
All fairies are purple people eaters.

All fairies are mammals.

(b) All make-believe story book characters are dinosaurs.
All fairies are make-believe story book characters.

All fairies are make-believe story book characters.

(c) No Honest Indians are dangerous derelicts.
All good citizens are honest Indians.

No good citizens are dangerous derelicts.

B. Answer these questions about the syllogisms above:

1. Which conclusions are true? ____________________
2. Is the true conclusion in each case the result of a valid syllogism? ____________ If not, then how do you know that the conclusion is true?
3. Is there any conclusion that is false? __________ If so, is that conclusion the result of a valid or an invalid syllogism? ________. If it is the result of a valid syllogism, how do you account for the fact that it is valid but false?
4. Can you find one syllogism of the three above that is (a) valid, (b) has a true conclusion, but (c) has at least one false conclusion?

6

M.

7

DISCUSSION: Distinguishing valid from invalid syllogisms.

In Chapter 7, you learn that for syllogisms using only "All" or "No" statements there are only five valid reasoning arrangements. From some of the exercises you have been doing you are learning that "valid" is not necessarily "true."

Can you tell us in your own words what you have learned about "what it takes to make a syllogism both 'valid' and 'true'?"

LOGIC 1

Logic Exercise: Distinguishing valid from invalid arrangements

(Good arrangements from wrong patterns — see page 68.)

While logicians have developed a number of rules for distinguishing good logical arrangements from invalid arrangements, to some extent people can tell one from another without needing special rules. This intuitive sense is a wonderful thing to have, but not all have it in equal amounts, and for everyone, sooner or later, an arrangement will come along which confuses, or is misread. One of the simplest rules is this: in a good arrangement, it is impossible for the conclusion to be false if the beginning sentences are all true. So, to test a given arrangement, see whether one can think up a situation in which the conclusion can be false and the beginning sentences true. Of course, this rule depends on our imaginations for its success, and to that extent is no better than raw intuition. But it can help quite a bit, and it especially encourages students to stretch their imaginations.

The following exercises are designed to encourage your students to use their imaginations. Tell them to look over these arrangements, and to identify those for which they can imagine circumstances in which the beginning sentences are *true* and the conclusion *false.* To discuss the exercises, ask them to describe those situations. If they cannot find such a situation for a given exercise, ask them whether they think it is a good arrangement. Always keep in mind that this test *requires* that we imagine situations in which the two beginning sentences are *true,* and the conclusion *false.*

Continued on Next Page

ANSWERS TO LOGIC EXERCISE

1. Invalid
2. Valid
3. Invalid
4. Invalid
5. Invalid
6. Invalid
7. Invalid
8. Invalid
9. Invalid
10. Invalid

Logic Exercises — Continued From Previous Page

1. All wild canaries are birds.
All wild canaries are songsters.
All songsters are birds.

2. All mysteries are fascinating things.
All secrets are mysteries.
All secrets are fascinating things.

3. All divided notions are insecure relations.
All insecure notions are unhappy notions.
All unhappy notions are divided notions.

4. All cats are felines.
All cats are mammals.
All mammals are felines.

5. All good arrangements are arrangements.
All arrangements are valid patterns.
All valid patterns are good arrangements.

6. All tickles are funny things.
All tickles are itchy things.
All itchy things are funny things.

7. No cats are dogs.
Some dogs are friendly animals.
No friendly animals are cats.

8. Some winter days are not sunny days.
No rainy days are sunny days.
Some rainy days are winter days.

9. Some B's are C's.
Some A's are B's.
Some A's are C's.

10. Some trees are oaks.
Some plants are not trees.
Some plants are not oaks O.

LOGIC 2

Logic Exercise: Elimination of sentences dealing with "some."

On page 71, Lisa suggests: "Since it looks like it's going to be too much to handle, why don't we limit what we are trying to do? Instead of taking up all kinds of sentences, couldn't we just deal with those that begin with 'all' and 'no,' and leave the others that begin with 'some' for another time?" Is anything lost by this? "Some" and "Some . . . not" sentences are both important, as they can reflect the limited scope of our knowledge, or our lack of knowledge. But both have only restricted uses in the type of formal logic being developed here. No arrangement *solely* made up of "Some" and/or "Some . . . not" sentences is a good arrangement, although certain arrangements mixing these types with "All" and "No" sentences *are*.

Lisa's suggestion simplifies matters for the children in the book, since it cuts down the number of combinations they need to think about. Such simplification is useful when trying to discover or invent something — as the children here are trying to come up with patterns of correct thinking — but one should be wary of making simplifying assumptions without thinking about their possible consequences. Here are some examples of simplifying assumptions which you could discuss with your students. Ask them to decide which they are willing to accept, which not, and why — for each.

1. **"Arithmetic is too complicated — let's get rid of all odd numbers and only think about the even ones."**
2. **"I find it hard to look in all directions while crossing the street, so I only look to the left until halfway across, then to the right the rest of the way."**
3. **"Let's speed up the game and make it simpler. Let's say two strikes and you are out."**
4. **"I feel uncertain around strangers; I only speak to people who speak to me first."**

O.

Leading Idea 5: Elimination of "Some" Sentences.

It should be noted on Page 71, lines 18-21, that the children in the story suspect that it would be an enormous task to deal with all possible arrangements of the four types of sentences. Lisa's suggestion to reduce the scope of the inquiry is therefore a prudent one. This means that the syllogisms you will be dealing with in the rest of the course will be comprised of only "all" and "no" sentences. Therefore, in giving logical examples, you should be careful to deal only with statements that begin with "all" or "no." It will also be noted that the children in the novel deal only with sentences containing *plural* noun phrases, such as "all *cats* are *mammals*." They have not learned, and will not learn in *Lisa*, how to deal with sentences that contain singular noun phrases, such as "Mickey Mouse is a cartoon character," or "the dog is in the kennel." The formal logic contained in this program is a relatively elementary logic and does not encompass the treatment of singular statements.

Leading Idea 6: Student fatigue.

Certainly you as a teacher are aware that children very often come to school tired. And yet they have to stay at school for the day. Perhaps you could get the students to talk about days that they have had like this — how they felt — what they did. For example, is it possible to come to school very tired, but get interested in some project to the point that you really forget about being tired? Or is there a certain kind of tiredness that really cannot be overcome with anything but sleep? Should students be allowed to take naps during the day, or would this be unrealistic? Perhaps you could get the students to verbalize the difference between being sleepy (which for some of us is a periodic occurrence) and being tired. It is possible that when we are sleepy, we see things differently, as Sandy sees the posters, the art displays, and the new items for social studies? What kind of activities are you repulsed by when you are sleepy? Are there some kinds of activities that you are drawn to, like walking around and just looking, feeling, textures? Is it possible that a verbalization and reflection on what it is to be sleepy could help us to appreciate the quality of being awake? (Perhaps some of these descriptions could be expressed in prose, and some in poetry.)

Leading Idea 7: Sandy's nap.

On page 72, you have a description of not only Sandy's sleepiness, but also of his experience of the closet and the items that seem to bring about a feeling of comfort. In some ways, Sandy is there and not there. He is in the closet, alone and experiencing what it is to be alone in a comfortable dark nook, but at the same time he can hear what is going on in the classroom. And this also seems to make him feel very secure. Perhaps you could get your students to verbalize why this being there and not being there at the same time could possibly make a person feel very secure. Can they remember a time when they had this same feeling? Did they enjoy it? Would they like to reconstruct some of those experiences? Or did it make them feel very strange? Frightened?

DISCUSSION: Student fatigue.

Think about the following statements and say whether you agree or disagree with them, and why.

1. Tired children have trouble concentrating on their work.
2. Children stay up late watching TV and then come in to school complaining the next day about being tired.
3. Children who compain about being tired are just lazy.
4. Children who complain they are tired are just pretending, for all children go to bed at a reasonable hour.
5. Some children seem to need more sleep that other children.
6. Children who eat poorly get tired more easily than those who eat well.

M.

8

Leading Idea 8: Mr. Spence's refusal to apologize.

Perhaps the best way to handle this leading idea in the classroom is for you to help your students analyze the situation. Mr. Partridge accuses Mr. Spence of having encouraged the children to agitate against the school administration. Mr. Spence counters by challenging Mr. Partridge's *assumptions.* Mr. Partridge assumes the children were agitating when, in fact, as Mr. Spence says, they were merely discussing. Secondly, Mr. Partridge claims that the children were encouraged by Mr. Spence, but Mr. Spence asserts that they engaged in the discussion of their own free will.

Mr. Partridge now asserts that Mr. Spence could have intervened if he had wished and stopped the discussion. Mr. Spence replies that he was not free to stop them — that once one begins philosophical inquiry one makes a commitment to *open* inquiry. To initiate a philosophical discussion but then refuse to follow it through is a self-contradiction, and Mr. Spence feels that he cannot engage in such self-contradictory behavior.

Thus, Mr. Spence begins by rejecting Mr. Partridge's accusations. He then offers three reasons in defense of what he did: (1) that the children were engaged in free inquiry, which he had no right to stop. (2) that he was allowing them to talk out their problems which, in his judgment, was harmless. (3) that, in the process, he was helping them reason about the things that puzzled them.

Leading Idea 9: Respect for personal privacy.

This incident is an excellent example of the complexity of moral situations and the hazards of trying to deal with them in a uniformly logical fashion. Sandy finds himself involuntarily in a situation where he overhears a private conversation between his teacher and the principal. But, at the same time, the children have all verbalized their prizing of Mr. Spence's respect for the privacy of their classroom discussions in the last year and a half. But now they are sensitive to the possibility that Mr. Partridge will accuse them of inconsistency in their behavior: how can they demand the right of privacy for themselves without appreciating that he, likewise, has a right to private conversations with his staff?

Certainly this has the makings of a moral dilemma which you might want to point out to your class. If the two situations are comparable, then the children have an obligation to treat them consistently. But are the situations comparable? The children now expect (and rightfully so) that when they discuss matters of importance in Mr. Spence's classes, he will not divulge the content of these conversations to others. On the other hand, Sandy feels that much of the case against Mr. Spence is unjust. Perhaps he feels that he must tell his classmates, and that even though he is being *inconsistent,* he has a good reason for being inconsistent. Yet his classmates reject Sandy's position.

This is something that you should encourage the children in your class to talk about. Did Sandy have a right to tell his classmates about the conversation?

Leading Idea 10: Learning from our friends' learning from us.

On page 74, we see a very good example of how learning often is a shared activity, rather than an individual one. Harry admits that he didn't really know what he meant when he said it. But when Lisa explained it (referring to the pointing out of possible inconsistency in their actions) he realized for the first time the significance of his words.

If your classroom is a community of inquirers, your students by now should have had this experience often: learning the significance of their words by having their classmates take seriously what they say. Perhaps at this time you could discuss with your students the specific incidents in this past semester when they have had the same experience as Harry. Encourage them to be concrete in their descriptions, and to try to remember who it was in the class who picked up on what they said and thus helped them realize the meaning of the words. Further, encourage them to compare this kind of shared learning with experiences they have had of individual learning. What was significantly different about the two kinds of experiences?

This reflection on *how we learn* — trying to recount the steps in learning a bit of math, or history, or science, or coming to understand logic, or people, is extremely valuable, especially when discussed in the classroom environment. Your students might discover that many of them learn differently, that some need other people much more than other people do, that for some of the students learning is always a slow or arduous process, and for others it is something very quick and enjoyable. Encouraging them to verbalize how they learn, how they have helped each other learn since the semester began, can be the foundation of building a deeper understanding of the interdependence of each member in the class in the learning experience.

10

Some Additional Questions on Chapter Seven

1. In *Harry Stottlemeier's Discovery*, (Ch. 6, p. 30), Jill and Fran agreed that Mr. Portos talks "like a book." Here Jill criticizes an expression he uses, saying that people don't talk that way any more. Do older people you know use "old-fashioned" expressions? Do they think you use expressions that are strange? Do you think older people should learn to use the newer popular idioms? Should young people learn to use the older expressions?
2. Jill and Mr. Portos compare the way snow falls, the way the car fender rusts, and the way the blood circulates through the body as examples of natural processes that just happen, without anyone deliberatley making them happen. But if we wanted to, could we cause blood to circulate through a body? Conversely, can we *prevent* snow from falling, iron from rusting, or blood from circulating?

Continued on next page

9

ACTIVITY: Role-play lesson - Sandy's dilemma.

1. Teacher Directions: This activity calls on students to design a role play lesson dealing with the dilemma Sandy and Mr. Spence face at the conclusion of Chapter Seven. Student groups list questions they would present to Mr. Partridge and prepare a script which describes a continuation of the incident. After student groups present their questions and role play scripts, a discussion might follow focusing on the concepts of privacy and privileged information and on the possible reactions of Mr. Partridge to each role-play script. You might also introduce current examples of violated privileged information such as the public release of personal diaries, wiretaps, or confidential reports.

2. Student Instructions: At the conclusion of Chapter Seven, Lisa and her friends found out that Mr. Partridge had asked Mr. Spence for a written apology for his role in student discussions about school administrators. Sandy overheard the private conversation and found himself in a difficult situation. In small groups, complete the following two tasks:

(1) List a series of questions you would ask Mr. Partridge

AND

(2) Prepare a role-play activity which takes place in Mr. Partridge's office the following day. Include parts in your role-play for the following characters: Sandy, Lisa, Mark, Fran, Tony, Harry, and Mr. Partridge. Your role-play should serve as a continuation of the incident which ended Chapter Seven. Use the role-play to describe how you would like this incident to end. Be sure to include questions Mr. Partridge might ask. Also think about how he feels about the problem. What are his concerns? *TJ*

Continued from previous page.

3. As an example of how the same expression can shift its meaning, discuss the following sentence: "As I was making up before the mirror, I made up my mind to make up with Henry." Is there a difference between "making a bed" and "making up a bed"? Do we "change a bed" as we might "change our minds"?
4. Do you think it's ever wrong to tell the truth?
5. Lisa says her father tells her she looks like a satyr. Why? In *Harry Stottlemeier's Discovery* (p.55), Lisa describes herself as having a pug nose, big forehead, wide-set eyes and crooked teeth. Would these be similar to the features of a satyr? Do you think a father should compare his daughter to such a creature?
6. Harry, Lisa, Tony and the other children all seem to have very different styles of thinking. Yet they all seem to agree that it is important to think *correctly*. Do you believe that they would all have to give up their different thinking styles if they were to figure out how to think correctly?
7. Is what Mr. Spence calls "reasoning" simply another name for what the students in the class call "figuring things out"? Do we have to be confronted with a problem before we try to figure things out, or is it possible to figure things out whether we have problems or not?
8. Harry estimates that, if there are 256 types of reasoning arrangements, there might be anywhere from 100 to 150 of these which are correct. Would you say he has made a reasonable estimate? Why?
9. Under what circumstances do you think a conversation has to be considered "private", and under what circumstances do you think it should be considered "public"? Do you believe that you as an individual have a "right to privacy"? Does your family have a "right to privacy"? Does your class have a "right to privacy"?

MLO-7

1

ANSWER: M38
Let the children find their own answers here for the answers will be different for different children. Let them consider, for example, "What kind of reasoning is involved, if any, when we decide to go to a friend's house after school?" Or, in which cases would they say that going to church is the result of a reasoning process and in which cases is the result of automatic responses?

6

ANSWERS
A. (a) and (c) are valid, (b) is invalid because there is no real middle term.
B. 1. (b) & (c).
2. No. We know however, that "All fairies are make-believe story book characters" is true because we know the meaning of the terms.
3. Yes. The result of a valid syllogism. We can account for the fact that it is false by pointing out that although the form is valid for (a) the premises are false.
4. (c). The form is valid and the conclusion is true but the minor premise is false.

ANSWERS TO LOGIC EXERCISE 2

1. this works with addition, subtraction, and multiplication. But what is to be said about 10 divided by 2? (And like cases.)
2. do all drivers always keep to the right? are there any one-way streets in the neighborhood?
3. this will speed up a baseball or softball game, but it may produce far too many strikeouts. Whether this is a good idea or not depends on the time left to play, who's playing, etc.
4. the assumption here is that the speaker cannot successfully start a conversation. Whether it is valid or not depends on *who* he is with, and his own self-confidence.

CHAPTER EIGHT

LEADING IDEAS

1. Major term, minor term, middle term.
2. Using rectangles, ovals and brackets to identify terms.
3. Major premise and minor premise.
4. Writing the major premise first.
5. The five correct syllogisms.
6. Ann B. Cassidy.
7. What makes us like certain rooms.
8. Doing and becoming.
9. Faces artists like.
10. How does Anne know the line for the nose is wrong? How does Suki know a line in a poem is wrong?
11. Why doesn't Lisa want to be sketched?
12. Perfect and right.
13. Why is 'right' not the same thing as 'fair.'
14. What are 'right' actions?
15. Death.

CHAPTER EIGHT

PREFACE

Heather arrives to help the children try to find out which reasoning arrangements are correct and which are incorrect. She surprises the class by announcing that only four arrangements using "all" and "no" type sentences are correct. When the children ask her to identify which are the correct arrangements, she insists that they must first learn some simple rules. She teaches them to distinguish the major term, the middle term and the minor term in the syllogism. Then she teaches them to distinguish the major premise from the minor premise, and she explains that the major premise must always be written first. She also tries to help them by suggesting that major terms be enclosed in rectangles, minor terms in ovals and middle terms in brackets. She then shows them the correct arrangements and the children recognize these by the names they had previously given to them: Barbara Ann, Heather Ann, Heather Bea and Kathleen Bea. Then Harry notes that Kathleen Dee, which was mentioned before, is also correct. The session ends with an assignment by Heather that each student think up a sentence which could serve as the conclusion of one of the correct arrangements.

Subsequently, Lisa tries to make an arrangement of lines which will help us remember the placement of the middle term in the four different syllogistic arrangements. It turns out to look like the head of a turtle.

In the next episode, a familiar theme is again central: the relationship between what is right and what is fair. Suki, Lisa and Anne are discussing what it is like to write poems and paint pictures. Anne wants to sketch Lisa who agrees reluctantly, protesting that Suki is really prettier than she is. Suki then walks Lisa home and they discuss how important it is that each line in a poem be right.

Lisa finds her father has come home early. They begin to discuss what is meant by the words "right," "perfect", and "fair." Lisa suggests that it is *fair* to expect of each person what is expected of everyone. She says also that something is perfect when everything in it is right, and things are right when they fit together. Her father suggests that matters may not be so simple: sometimes, we want to do what we think is right, but everyone else calls it unfair. Lisa admits that there are gaps in her understanding to which her father replies, "*sometimes when you can't find the right connections you have to make them.*"

It then turns out that her father has lost his job. That night he has a fatal heart attack.

Leading Idea 1: Major term, minor term and middle term.

Heather introduces a number of rules which individually are rather arbitrary but which, when taken together, characterize the logical structure of the triadic sentence arrangements (called syllogisms.)

The first rule she introduces is one which gives names to each of the three terms to be found in a syllogism. Notice that a syllogism is composed of three terms, arranged in three subject-predicate sentences. The term that appears in the predicate of the conclusion is called the *major term.* (Another instance of this term appears somewhere in the premises.) The term that appears as the subject of the conclusion is called the *minor term.* (The other instance of the minor term likewise appears somewhere in the premises.) The third of the three syllogistic terms is called the *middle term* (it never appears in the conclusion, only in the premises, and it must occur no more than once in each premise.) At the end of this chapter there are a number of exercises which will help your students gain practice in identifying these three terms. Perhaps you could begin with these exercises and let the rules evolve out of the doing of the activities.

Leading Idea 2: Using Rectangles, ovals and brackets to identify terms.

The use of rectangles, ovals and brackets does not involve an additional rule; it simply offers a convenient way of identifying the three types of terms of the syllogism. It becomes particularly useful later in Chapter Nine, page 91, when the students discover that as symbols they can be used independently of the words in the syllogistic patterns. Words can then be filled in later. They facilitate the learning of the *functions* of the parts of the syllogisms.

1

ACTIVITY; Terms in a syllogism.

A. In the syllogism below, draw a rectangle around the term that appears in the predicate of the conclusion. Does that same term appear elsewhere in the syllogism? Draw a rectangle around it there, too. *The term that appears once in the premises, and in the predicate of the conclusion is called the "Major Term."*

B. Draw an oval around the term that appears in the subject of the conclusion. Does it appear elsewhere in the syllogism? Draw an oval around it there, too. *The term that appears once in the premises, and in the subject of the conclusion is called the "Minor Term."*

C. Now find the term that appears twice in the premises (once in each of the two premises), but which drops out of the conclusion. Place brackets around that term. *The term that appears once in each premise and which drops out of the conclusion is called the "Middle Term."*

All fraks are lugs
All globs are fraks

All globs are lugs

D. What do you notice about the order in which the premises are written?

M40

EXERCISE: Terms in the syllogism.

By now we have established that we are going to use rectangles to signal the major term, ovals to signal the minor term, and brackets to signal the middle term. Using the three terms supplied for each example, fill in the brackets, ovals, and rectangles so that each syllogism is valid:

(1)

boys, girls, males
All [   ] are ▭
No ⬭ are [   ]
No ⬭ are ▭

(2)

mammals, children, humans
All [   ] are ▭
All ⬭ are [   ]
All ⬭ are ▭

Now, without any help from rectangles, ovals, or brackets already in place, can you fill out the terms of the following syllogism?

(3)

Prime numbers, integers, fractions
No ____________________ are ____________________
All ____________________ are ____________________
No ____________________ are ____________________

For (3) above, bracket the middle term, place a rectangle around the major term, and place an oval around the minor term.

M41

2

Leading Idea 3: Major premise and minor premise.

A logical argument consists of two parts: the premises and the conclusion. In a logical argument, the premises are statements from which a conclusion is inferred. Since the arrangement of the terms in each statement is important, it is useful to have some kind of policy to determine which premise is put first and which is put second. To this end, we define the major premise as that premise which contains an instance of the major term. (Recall that another instance of the major term is the predicate of the conclusion.) The presence of the major term thus identifies the *major premise.* If you know the statements which form the premises and the conclusion of the syllogism, it is a simple matter, once you have located the major term (predicate of the conclusion), to discover the major premise.

Once the major term has been identified, the minor term (which is the subject of the conclusion — marked by the oval) can be recognized. Presence of the minor term identifies the *minor premise.*

Now, you may ask: "How am I going to teach this to my students? Should I use a purely mechanical, rote method?" We suggest that you turn first to the exercises on major and minor terms and premises and have the children try to work them. If they have problems, let them reread pp. 75-79 to get some clues. If they are still having problems, perhaps one of the children who thinks he has figured out the rules could explain it to the rest of the class. While he is teaching, you might play a helping role from time to time. If there is still some confusion, you could directly supply clarification that you think is essential.

EXERCISE: Syllogisms.

Part A.

In the following syllogisms we are stipulating that (a) the premises are all true; and (b) that all the syllogistic forms are valid. In the space provided at the end of each premise, write "A" for each one that looks to you like an analytic premise, and write "S" for each one that looks synthetic:

(a)
All people are mortals. ______
All men are people. ______
All men are mortals.

(b)
All milk is tasty. ______
No poison is tasty. ______
No poison is milk.

(c)
All teachers are mortal. ______
No non-living things are mortal. ____
No non-living things are teachers.

(d)
All creatures who eat are living things. ______
All humans are creatures who eat. __
All humans are living things.

(e)
All humans are living things. ____
All teachers are living things. ____
All teachers are humans.

(f)
No poison is milk. ______
All milk is good for you. ______
No things that are good for you are poison.

Part B.

Answer the following questions which regard the syllogisms in Part A:

1. In syllogism (e), the first premise appears elsewhere in one of the other syllogisms. Where else does that statement appear?
2. Again in syllogism (e), can you tell whether or not the second premise also appears elsewhere in another syllogism?
3. Does the first premise in syllogism (f) appear anywhere else in any of the other syllogisms? Where?
4. Does this give you any ideas about how some premises may be derived?

M.

Leading Idea 4: Writing the major premise first.

On page 77, lines 24-25, Heather tells the children that they should make it a rule always to write the major premise first once they know it. When using the symbols, a rectangle has always got to be in the first premise. Once again this is largely a matter of having everybody arrange their premises in a consistent and uniform way. If the students in your class should ask you, "Why do we do it this way?" your answer is that it is a rule in logic. These rules are ways of doing things in a uniform fashion, so that we can all understand the *form* when we see it. The important thing is that people be consistent so that there is a way of communicating with others about how we go about 'figuring things out.'

DISCUSSION: Overweight people.

Read the following paragraph:

Everyone in the Jones Family is overweight. Mrs. Jones read a medical report that stated, "Overweight people tend to have more chronic illnesses than non-overweight people." Mrs. Jones was understandably concerned.

A. *Why* was Mrs. Jones concerned?
B. Find the major premise of the paragraph and underline it.
C. Find the minor premise and bracket it.
D. What is the conclusion to this argument or "reasoning arrangement"? Do you think that Mrs. Jones' concern logically follows from that conclusion? Would *you* be concerned if *you* were Mrs. Jones?

M2

4
5

DISCUSSION: Writing the Major Premise first.

A. Discussion.

Why do we write the major premise first?
Why does it help us to solve problems if we are consistent?
Can we do logic in any other way?

B. In the following syllogism, find the major premises:

(1)	(2)	(3)
All P are Q	All girls are females	No men are girls
All S are P	No men are girls	All girls are females
All S are Q	No men are females	No females are men

C. What criteria did you use to find the major premises?

What "rules" have we established for identifying the major premise?

Are the two "rules" or criteria equal in importance?

M42

Leading Idea 5: The five valid syllogisms.

The five valid forms identified on page 78 and 79, it should be remembered, are the valid forms of syllogisms containing sentences that begin with "all" or "no." If syllogisms containing sentences beginning with the word "some" were to be included, it would be necessary to identify several other valid arrangements. However, the children earlier agreed to eliminate sentences beginning with "some" for reasons of simplicity. Lisa felt it would just be too much to try to deal with all types of syllogisms (page 71.)

The five correct arrangements are given below. It will be noted that Heather tells them four of the arrangements and Harry figures out the fifth. If the children in your class were to ask you how Heather knew the first four, you would have to tell them that this is a question in the philosophy of logic that leads beyond the scope of the book. If the children in your class seem to be willing just to accept the five valid syllogisms on Heather's authority, our advice would be to leave it at that. If some are not satisfied with this, suggest that they look at one of the logic books listed in the bibliography of *Philosophy in the Classroom,* or else get in touch with someone who teaches philosophy at a nearby college.

THE FIVE KINDS OF VALID SYLLOGISMS

Barbara Ann
All [ ] are □
All ⬭ are [ ]

Heather Ann
No [ ] are □
All ⬭ are [ ]
No ⬭ are □

Heather Bea
No □ are [ ]
All ⬭ are [ ]
No ⬭ are □

Kathleen Bea
All □ are [ ]
No ⬭ are [ ]
No ⬭ are □

Kathleen Dee
All □ are [ ]
No [ ] are ⬭
No ⬭ are □

6

ACTIVITY: Finding the "reasoning arrangement."

Another way of saying "reasoning arrangement" is "argument." (If you will take a minute to think about it, you will see that all the "reasoning arrangements" in this chapter contain (1) a major premise; (2) a minor premise; and finally, (3) a *conclusion*, which is the *outcome* of the argument.) Now, read an editorial in today's newspaper and see how many arguments or reasoning arrangements you can find there.

A. Write them down.
B. Put them in the standardized sentences used in this book.
C. Check to see if these arguments conform to some of the "reasoning arrangements" spoken of in this chapter. Did you find other "reasoning arrangements"?

M1-5

EXERCISE: Reasoning Arrangements.

A. Fill in the missing terms of each of these reasoning arrangements:

(1)	(2)	(3)
All blobs are crags.	No migs are gigs.	All X are Y
No crags are dolls	All pigs are migs.	All Z are X
No ________ are blobs.	No ______ are ________	All ______ are ________

B. In reasoning arrangement (1), can the conclusion be reversed (is the relation symmetrical)?
C. In reasoning arrangement (3), can the conclusion be reversed (is the relation symmetrical)?

M3

7

EXERCISES: Synthetic and analytic truth.

An analytic statement is one that is necessarily true because the subject and predicate terms mean the same thing (e.g., All doctors are physicians) or for some other reason, the meanings of the terms establish the sentence as true (e.g., No straight lines are curved.)

A synthetic statement, on the other hand, is based on evidence (e.g., the evidence of the senses.)

Part A:

Now that we have learned the difference between "analytic truths" and "synthetic truths," in the exercise below write an "A" in the space provided for each statement that you think is "analytic" and an "S" for each you think is "synthetic."

1. H_20 is the symbol for water.______.
2. Salt is soluble in water. ______.
3. Cancer is a disease that tends to run in families. ______.
4. Eating too many sweets will cause tooth decay. ______.
5. Herring is plentiful in coastal waters. ______.

Part B:

In the following syllogisms, let us for the moment accept all the premises as *true*. With that provision, look at the *forms* and tell which syllogisms are both valid and have true conclusions. Circle those which are both valid and true:

(a) All water is wet.
All H^2o is water.
All H^2o is wet.

(b) All salt is water soluble.
No metal is a salt.
All metal is water soluble.

(c) All Communists are Marxists.
No Marxists are Capitalists
No Capitalists are Communists

(d) No mothers are people who have no children.
No fathers are people who have no children.
No fathers are mothers.

Part C:

For the syllogisms above, which are not circled as being both valid and true, explain your reasons for not circling them.

M69

9

EXERCISE: Judging syllogisms for validity.

We have learned that for statements beginning with "all" or with "no", there are five correct syllogistic forms. The following arguments can be judged valid or invalid, depending upon whether or not they follow one of those five forms.

A. For each argument, draw an oval around the minor term, a rectangle around the major term, and brackets around the middle term.

(1) All beauty contest winners are women.
All beauty contest winners are world
All world historical figures are women.

(2) All great historical figures are men.
No men are women.
All men are great historical figures.

(3) All mothers are women.
All women are human.
All humans are mothers.

(4) All women are human.
All mothers are women.
All mothers are human.

B. Tell whether each argument is a valid syllogism, and if not, why not.

(1) ____________________ (2) ____________________

(3) ____________________ (4) ____________________

C. In any case that you have judged the argument to be in valid syllogistic form, tell whether or not the conclusion is based on true premises. ____

____

____

M66

Leading Idea 6: Ann B. Cassidy.

The students have already identified four different arrangements of the middle terms and they name these arrangements Ann, Bea, Cass and Dee. Your students may very well have difficulty remembering which arrangement goes with which name. Lisa has put the arrangements into a vertical column and then, in order to help her memorize them better, on page 80, Lisa presents another version of the same diagram. (You will recall that the arrangements were presented to you fully worked out on pages 55 and 56.) The turtle head is a still more simplified version without the letters — the object being that, if you can remember these four lines, then you should know where the middle term goes.

You might want to question the importance of knowing the arrangements of the middle terms and all these diagrams. It is very much like asking why someone needs to know your last name when they already know your first name. In order to identify a syllogism precisely and differentiate it from other syllogisms, you need to know two things: what kinds of sentences are the premises and the conclusion (A, E, I, O), and what is the arrangement of the middle term (Ann, Bea, Cass or Dee.) Once you can answer these two questions, you can identify a syllogism precisely. Your students will need a lot of practice in remembering the turtle head arrangement which the children call Ann B. Cassidy. Once they have mastered the design, they should be able to tell which of the four arrangements of the middle term any particular syllogism happens to be. A number of exercises are provided at the back of this chapter, and you should have the students spend enough time on them until they feel they have mastered the design.

Leading Idea 7: What makes us like certain rooms?

On page 81, it is stated that Lisa "was impressed with everything about Anne's house, and especially with Anne's room." You could ask the students in your class to describe rooms that they felt were very interesting as well as nice to be in. What is it that makes a room interesting to them? Perhaps they could express it in a poem, or a short paragraph and then share it with one another.

Further, you might want to ask your students if they think the classroom is an interesting room, a room they enjoy being in. If so, why? If not, how could they make it more interesting? more comfortable? more inviting? Would they want the classroom to be *very* comfortable, *very* stimulating? What kind of things would make it inviting for work and conversation? Would they want to change the arrangement of the furniture in the room every so often? Would they like to decorate the walls themselves every so often? What colors would they choose to predominate? Why?

Your object here is to help your students become conscious of rooms that appeal to them and rooms that do not, and then to help them figure out why. As they become more skillful in verbalizing their *own* criteria and more aware of others' criteria for what constitutes "interesting" and "appealing" rooms, they will grow in awareness of the relation of criteria for what they think is "right."

10

ACTIVITY & DISCUSSION: What makes us like certain rooms?

1. Have children cut out pictures from magazines of things they'd put in their favorite room.
2. Have children draw a sketch, blue print, floor plan of the set-up for their favorite room.

DISCUSS: Why did they put a lot of windows or a few? Why did they put the bed, desk, chairs, etc., where they did? Why did they choose certain colors? etc. *R54*

Leading Idea 8: Doing and becoming.

You will note that there are very few children in Harry's class who know exactly what they would like to be when they grow up. Fran wants to be a lawyer; Jane wants to be a doctor and Ann wants to be an artist. Suki has indicated that she wants to write poetry but has not indicated whether she sees being a poet as a profession. The other children in the class have not expressed what they would like to be, although they seem to have many interests: Tony in math, Harry in figuring things out, Lisa in thinking about our actions and our thoughts.

Those who know exactly what they would like to do seem to be willing to engage in activities that will help them to perfect their skills in that area. Perhaps you could ask your class to talk about the many things that they would like to be able to do — not in terms of a professional career necessarily, but simply in terms of their desire to perfect certain of their skills. It would be important for you as a teacher to convey to those who do not know what they would like to do, that there is nothing wrong with that, and that these years might be an opportunity for them to explore *many* things so as to see where their interests lead them. On the other hand, our imaginations are very often caught when listening to our peers talk about *their* desires. Things we have never thought of before might sound appealing. Encourage the students not only to state what they would like to do well, but how they think they can gain this skill and *why* they want to be able to do it well.

It can be very useful to students to have peer models of other children who know clearly what their goals are, are highly motivated to succeed and are willing to commit themselves to whatever is appropriate in order to reach their objectives. It is also useful to see how such highly motivated individuals regard the expenditures of effort that are necessary to achieve such goals. Suki, for example, admits that writing poetry is hard work. In fact, she says, it is misery. But because this effort is directed toward a goal that she herself has choses, it seems well worthwhile to her. In fact, she herself describes it as "delicious agony."

DISCUSSION: Doing and becoming.

1. Everything worth doing is worth doing well.
2. You won't appreciate something unless you work hard for it.
3. Is a job the same as a career?
4. What are the goals of a job? What are the goals of a career? Are the goals the same for a job and a career?
5. In some cases is it better to have a job than a career and vice versa?
6. Must a career or job involve all or any of your interests?
7. Is it a good idea to choose a career or job that will help you continue to learn, and grow as a person?
8. If your job or career does not help you grow, can you grow outside of the job or career?
9. Should parental or peer pressure determine your career or job?
10. When choosing your career or job, should you try to make yourself or your parents happy?
11. Should advice from others play any role in determining your future occupation?
12. Should you have the main say in determining your future job or career?

11

12

ACTIVITIES: Name that occupation.

1. Pantomime: Some of the children volunteer to act out individually the occupation they think they'd like to have. The other children in the class guess what it is.
2. Twenty (plus) questions: Some children volunteer to be asked individually one yes or no question by each class member. The members try to guess from the information they get what the career or job is that this person wants to pursue.
3. Roleplay: Divide the class into teams. One team acts out a certain occupation and the other teams guess how each member in the acting team is involved in the work and what the work is. Each team takes a turn acting while the others guess. *R55*

DISCUSSION: Doing and becoming.

13

"What I would like to be doing ten years from now."

What role do you see yourself in?

What vocational role? What social or family roles?

Do roles you foresee for yourself relate in any way to the things that you are actually doing right now?

Do you know any people who are doing the sorts of things you would like to be doing ten years from now? Do you know how they got to doing those things? *M43*

ACTIVITY: What is art?

Suppose your family is about to move. When the movers arrive, you are alone in the house. The movers say to you, "Do you have any works of art? If so, please point them out to us so that we can be extra careful when we pack them."

Now, your problem is, how can you tell art from non-art? What distinguishes a work of art from something that isn't art? Suppose you encounter the following — how would you classify them, and why?

	ART	NON—ART
1. A rocking chair.		
2. Your sister's earrings.		
3. The family car.		
4. The framed reproduction of a painting by Van Gogh.		
5. The bookends you made in school.		
6. Your best set of dishes.		
7. The kitchen sink.		
8. The embroidered "Home Sweet Home"		
9. The wire sculpture you made out of pipe cleaners. *ML*		

14

Leading Idea 9: Faces artists like.

On page 81, Suki says to Lisa, "Besides, it's not a question of prettiness. You've got the kind of face artists like." It might be profitable for you to discuss with your students what Suki means by this statement. It is an opportunity to discuss the difference between conventional notions of prettiness (as portrayed on TV, Hollywood stereotypes, or Barbie dolls). What is it that artists look for in a face? What do they pay attention to? It might be something unusual about the bone structure or the complexion or about the individual features. It might be a certain glance — it might be the arrangement of the features or their animation. When one of your students say that someone is pretty, help them to verbalize the criteria they are using for pretty or interesting. List and compare these criteria. Are they comparing one face with another or to some ideal standard portrayed by the media?

Another way to begin the discussion is to ask the students to describe a face they would like to paint, if they were artists. What would they look for? What would make a face interesting for them? Perhaps they could write their answers and then share them with the class. Again, encourage them to compare with each other what they use as *criteria* for "pretty," "interesting," "intriguing" with regard to faces.

Leading Idea 10: How does Anne know the line for the nose is wrong? How does Suki know a line in a poem is wrong?

Ask your students if they have ever seen a group of pictures and somehow sensed that one did not belong there. Or have they ever heard a piece of music and had the feeling that one note was wrong? Or have they ever walked into a room and felt that a piece of furniture was wrong for the room? The question is, how do we know when something is wrong? Conversely, how do we know when something is just "right"?

In this context, the girls recognize that the word "right" can be used not just to refer to moral actions, but to aesthetic rightness. In the aesthetic sense, the *rightness* of a part can only be determined by its place in the whole. It is always a matter of seeing the part *in context.* In the beginning of the act of painting, or of writing a poem, you may lack a clear sense of the whole; but the more you write or the more you paint on the canvas, the more the work itself sets up explicit requirements. This is why Ann knows that the line she has is wrong, it doesn't fit, it doesn't work in terms of the whole drawing.

DISCUSSION PLAN: Aesthetic reasoning.

Read the following paragraph:

When an artist paints a picture, he is expressing his own feelings. His sense and taste for beauty, as well as his skill of execution, have been cultivated by years of training. Therefore, he is able to transpose his feelings into beautiful images for all the world to see. But the viewer of the work or art must bring something to the viewing experience: his own sense and taste. Without this, there is no way for the artist to communicate his feelings. The viewer and artists must share to some degree a common "language."

A. What kind of common "language" do you think is meant here?

B. Which of the following statements are consistent with the views expressed in the paragraph above:

1. An artist is the sole judge of what is "beautiful," for, after all, he is the expert.
2. Some people may have no sense or taste for the "beautiful."
3. Sometimes an artist's work may be neglected by an unreceptive public who do not understand the work.
4. The public, in the final analysis, is the sole judge of the merits of an artist's work.

C. "When I look at a beautiful painting I am filled with joy and delight. At first, I experience only the enjoyment of the finished product. But then I take a deeper, further look, and I notice how finely the brush strokes are executed, how subtle the artist's justaposition of color, how balanced the forms! And I am filled with admiration for one who could accomplish in actual deed what I can only imagine."

From the sentiments in this paragraph, would you way that the speaker believes that appreciation of beauty and of art is a matter of feelings, or a matter of knowledge, or *both*? M45

15

ACTIVITY: Art and beauty.

Walk a few blocks around the school and look at "street art". *i.e.*, graffiti, billboards, architecture, landscapes, gardens, parks, clouds, trees, animals, sky, sun, rain, etc.

Come back to school. Have each student name what art or beauty he/she recalls from the walk. (Each student could be allowed one or two things.) Make a list on the board. Let children find poems, stories, pictures, songs, actions, to describe their favorite beautiful "street art." *R60*

16

17

DISCUSSIONS: Aesthetic sensibilities.

Part A.

How can we tell when something is "beautiful"?

Does "public agreement" establish the criteria for calling something "beautiful"?

What does an artist mean when she says that something about her painting is "right"?

What would it mean for something to be "wrong" with a painting?

Part B.

With which of the following statements do you agree?

1. "Beauty" is in the eye of the beholder.
2. What is "beautiful" to me is anything which brings me pleasurable feelings.
3. Only people with perfect features can be considered beautiful.
4. A beautiful poem is one which tells of pleasant things.
5. I don't know much about art but I *can* tell what I like.
6. Every person has something that is beautiful. *M44*

Leading Idea 11: Why doesn't Lisa want to be sketched?

You will notice that Lisa does not want to be sketched. You might want to ask the individual students in your class if they would like to be sketched and why. Perhaps some of the students in your class would really enjoy it, while others would not enjoy being looked at in the way that an artist has to look at his or her model. Perhaps you could get the children to try to verbalize the reasons for their answers in such a way that a dialogue could begin to build on how we respond to others looking at us in certain ways and for certain purposes. Why is it that at times we really enjoy having others look at us and at other times we don't? In a sense, trying to verbalize this might help the students in your class not only to learn about each other, but to learn something about themselves and the way they think about themselves in relation to others.

Leading Idea 12: Perfect and right.

Suki talks about how important it is that a poem be right (top of page 82), and Lisa later ponders Suki's remark, asking herself how someone knows when something is right. But then the notion of what is *perfect* is introduced. Lisa defines what she means by "perfect" (at the top of page 83): *"something is perfect when everything in it is right."* On the other hand, if a part doesn't fit into a whole, we say "it is not right." So this means that, as Lisa sees the matter, perfect is a term we apply to satisfying wholes; right is a term we apply to that which is a part of a satisfying whole. For example, if you say it was a perfect day or a perfect meal, or a perfect concert, you mean that everything in it was just right. However, if you have some criticism to make, say, of a meal, you might remark, "the meal would have been perfect if only the fish had been broiled instead of fried." In other words, the word "right" is applied to the part, and the word "perfect" is applied to the whole.

Give the students in your class practice in thinking about some experience which was almost perfect, except for something in it that wasn't right. The aim here would be to help them gain experience in seeing a sense of the whole and what needs correction if the whole is to be perfectly satisfying.

18

DISCUSSION: Perfect and right.

Should we always aim for perfection?

Can and should we look at our lives in terms of trying to achieve perfection?

Can we learn from our failures — from things that do not go right?

Isn't it inevitable that things won't turn out perfectly every time?

Is there anything that achieves perfection? (*i.e.*, Do not even great masterpieces of are have flaws?)

In a world where everything is perfect, would we recognize perfection? *R64*

NOTE: The relationship between right and perfect can be more easily understood if one has experience in seeing the relationship between parts and wholes. These questions should be used to give students practice in grasping part-whole relationships.

19

DISCUSSION PLAN: Parts and wholes.

1. If a single drop of rain falls, is it raining?
2. If you've just put on your socks, are you dressed?
3. If you have a thought, are you thinking?
4. If there's ice on the surface of the river, is it correct to say that "the river's frozen"?
5. If you're somewhat hard of hearing, are you deaf?
6. If you don't feel well, are you ill?
7. If you give someone a gift, are you generous?
8. If you generally mean well, does that make you good?
9. If your teacher tells you that you passed the course, does that mean you passed it all through the year, or only at the final moment of the course?
10. If you're happy for a moment, does this mean you're a happy person? *ML8-12*

Leading Idea 13: Why is 'right' not the same thing as 'fair'?

Lisa explains (pp. 82-83) that whatever is expected of everyone else must also be expected of ourselves, and that this is "only fair." So here fairness is determined by asking whether this is what everybody should do. If the answer is no, then the action is not fair. As we have just seen from the previous chapters, Lisa uses a different procedure for determining what is *fair* and what is *right*. This doesn't mean that there is any incompatibility between the two necessarily. In the abstract, there is no reason why a fair action can't be right or a right action fair. But the important thing is that Lisa uses different procedures for establishing the right and the fair. Fairness, as Lisa sees it, is always an instance of a kind (what is fair for all is fair for each.) Rightness, on the other hand, is a matter of being a part of a larger whole. (What fits is right.) So, the two words have different meanings because the standards used to determine "what is fair" and "what is right" are different.

20

EXERCISE: Fair and right.

A. In the following sentences, choose the word in parentheses that seems most appropriate:

1. It is (fair, right) for everyone to have an equal vote.
2. It is not (fair, right) to hurt animals.
3. My sister isn't (fair, right) when she takes the biggest piece of pie.
4. Teachers should always be (fair, right) when they grade papers.

B. Are there any sentences above in which it seems hard to decide between "fair," and "right"? Are there any sentences in which both words can and ought be used? If so does that mean that there is or that there is not a difference in meaning if either of the two is used?

As you can see, there are no simple answers to the questions in this exercise. For that reason you must supply your own (that is, no answers will be given here as "correct") and they will be acceptable so long as you can state reasons for your answers. Write down on the blackboard each answer, along with an explanation for it. *M4*

Leading Idea 14: What are "right" actions?

If by "right" Lisa means fitting appropriately into some larger whole, then what is meant by a "right" action? Presumably, it is an action that fits appropriately in a context. But what is the context here? The context in this case is evidently the sense one has of the whole of one's life. One may feel that one must do certain things because the whole shape and contour of one's life requires that one act in just that way. Or one may feel obliged to refrain from doing something because one sees that action as incongruous or inappropriate to one's life as a whole.

Now the question here is whether children in the 7th or 8th grade can have a sense of the whole of their lives. If so, how would they attain this sense? In Chapter 6, there was a leading idea on the relation of the memory of the past to our thoughts about our futures to the present in our lives. We suggested that the students in your class perform certain activities which would enable them to become conscious of these relationships, so as to see how this consciousness affects the choices that we make in our present lives. It is just this consciousness that enables children to gain a "sense of the whole" of their lives. And it is this consciousness that enables a person to know that certain acts are just inappropriate for that person. This *knowing* is of central relevance to one's personal integrity. And yet, it is something that can't be taught; you can't give it to the children in your class, but you can help them to develop a consciousness of it.

You cannot get a sense of the "whole of your life" unless you can get practice in looking at your life with some objectivity or distance — in the sense of distance from one's immediate needs and impulses, so they can be measured as possible parts of a larger framework of experience, which is the whole of one's life. And, it is just this *practice* in reflective thinking that philosophical dialogue in the classroom provides. In a sense, the students in your class are talking about their desires, needs, and hopes. With the help of one another, they are slowly gaining experience in holding these desires, needs and ideas at a distance so that they can be looked at in an objective manner.

21

DISCUSSION PLAN: Pop quizzes.

Once in a while, the history teacher gives "pop quizzes" and has people trade papers for correcting them in class. Today, your friend next to you slips you a ballpoint with the quiz paper and this note: "You've gotta help me this time. I didn't read it, and if I flunk another one, I'll flunk the whole course. Use my pen to just fill in the right answer on all the blanks. Except maybe one or two. She'll never know." What do you think? What are you going to do? *J7*

22

DISCUSSION: The monitor.

It's your day to be "monitor" on the second floor hallway. If any kid without a note comes out into the hall during the period, you're supposed to send them right back or else report their name to the office at the end of the period. But now someone you know has sneaked out of class and is headed for the basement, expecting you to just let them go. "All the others do it!" What are you going to do? What would you do if it were someone you detested? If it were one of your best friends? *J8*

Leading Idea 15: The death of a parent.

The death of Lisa's father naturally comes as a great shock. You might begin this conversation by asking your students how they reacted to his death. Were they terribly shocked? Did they find themselves sympathizing with Lisa, her mother or her father? This leading idea gives you an opportunity to open up the whole discussion of death — *if you feel it is appropriate for your class.* It is very possible that one of the children in your class has lost a parent. Certainly many of them may have lost grandparents. Children naturally think about what happens to these people when they die and it is probable that around the 7th and 8th grades they think with sadness about the day when their own parents will die. An opportunity to verbalize their feelings with each other could be very helpful.

On the other hand, we would suggest that you refrain from playing psychologist or theologian at this point. This should not be an opportunity for you to tell the children your theories about death or afterlife, but to allow them to exchange information about what they think and how they feel about death in general. Often, to children around the age of 12-15, death is a very frightening thought, and just the opportunity to talk about it very openly with one's classmates can be helpful. Children realize that they are not the only ones who hate to think about it, who get very frightened when they read about it, who wonder what will happen to them when they die.

Death is very typical of those metaphysical issues about which no adult knows more than a child. However, because you are an adult, the students in your class might naturally tend to put much more weight on your theories that on their own, and for this reason it might be well to refrain from giving such theories unless specifically asked. And, even if asked, it might be well to wait until much dialogue has taken place in the classroom between the children themselves. You might find the discussion plan at the end of the chapter helpful in guiding the discussion on this metaphysical issue.

23 ACTIVITY: Death.

When someone close to you dies, time seems to stand still and the earth seems changed. Thoughts and activities seem to be magnified at these times. If someone close to you has died, try to recall some of the first moments and hours after you learned of the death. Write these down and arrange them into a poetic form if you can. *L56*

24 EXERCISE: Events in your life.

"How they blaze up at the very end!" Lisa's father says this near the end of his life. The saying could be said about him as well as the fallen leaves. How close he was to his family at the very end. Read some poems or famous sayings and select one to compare an event in your life to. Then write about the episode and use the quote in your account. *L60*

25 ACTIVITY: Eating your words.

Anne finds that she has to "eat her words" when doing art work is not "such fun." Have you ever said something and then had to take it back? Try to recall a humorous incident when you had to take back your words. Practice telling it orally and then tape record your anecdote or tell it to a group of people. *L59*

26 ACTIVITY: Holding your breath.

When Lisa realized that her father was dead, "she tried to hold her breath, as if holding it would stop anything more dreadful from happening." Have you ever done something like this? Describe the place where you were at the time and what you were feeling. What other tricks did you use to try to hold off the truth? *L55*

ACTIVITY: Animal verbs.

A number of verbs which originally described animal behavior have been applied to human behavior. In this chapter, we notice an excellent example of this in the sentence: "She perched herself on the desk . . ." While perching is something birds do, it is very descriptive when applied to Heather. Think of other examples of verbs like this. Here are some starters:

The crowd hissed . . . **27**
She flew out of the room . . .
The boss growled . . .
The lovers cooed . . . *L53*

ACTIVITY: Saddest moment.

28 The death of her father may be Lisa's saddest moment. What sad things have happened in your life? Which of these is the saddest? Write about your saddest moment. Try to have your reader experience the moment with you. Show the reader rather than tell the reader what you want him to know. *L58*

DISCUSSION: How people deal with death.

Chapter 8 has dealt with a very sad topic — the death of Lisa's father.

1. How do you think Lisa felt?
2. What are some of the feelings Lisa might be expected to have at a time like this?
3. Is sadness the only reaction that Lisa might have? Do you think Lisa might feel angry? Does it make sense to feel angry when someone dies? Do feelings ever make any sense?
4. **29** Do you think it might have been easier for Lisa to face her father's death if she had only had some warning?
5. Do you think it might be easier to accept the fact that someone she loved died if her father had been suffering?
6. Do you know anyone whose mother or father died? What can you tell the rest of the class of your observations concerning that person's behavior? Did that person discuss his or her feelings with you?
7. Do you have any feelings or opinions about "death" that you would like to share with the rest of the class? *M46*

30

DISCUSSION: What can you say?

While you're at the funeral home, another of your older relatives says out loud, "It isn't right. It is just not right, such a young person still." Then this older relative turns to you and says, "You're the smart one in this family. You tell me — how can this be right? How can this kind of thing happen?" Is there anything you can say or do?

J30

31

ACTIVITY: Death.

1. Teacher Instructions: The following activity consists of some questions and possible role-playing situations that could be used with the sensitive issue of the death of Lisa's father.

2. General Questions:

A. What words or phrases would you use to describe the feelings of Lisa? of her mother?

B. How will the death of her father change Lisa's life? her mother's life?

C. What should Lisa say to her friends when she sees them in school?

D. What kinds of things could Lisa's friends do or say to help Lisa in this difficult situation?

3. Role Playing:

A. Have a number of students volunteer to role-play Lisa meeting a group of her friends from school. Have the students talk to each other about the death of Lisa's father.

B. Have a number of students role-play a group of Lisa's friends discussing what they could and should do for Lisa.

Some Additional Questions for Chapter Eight.

1. Why do you think Heather came to visit the children at this time?
2. What do you think is the function of the rectangles and brackets? Do you find them useful?
3. Why does Suki say that artists are not interested in "prettiness"?
4. Why do you think Suki describes her writing of poetry as "delicious agony?"
5. Lisa did not want to be sketched and later says to Suki, "You know what I mean, don't you?" What did Lisa mean?
6. Can you think of a situation where you would do something you felt was right, but everyone else thought it was unfair?
7. What does Mr. Terry mean when he says, "when we can't find the right connections, we have to make them"?
8. How do you know when an action is right for you to do?
9. Why do you think Lisa sank to her knees beside her bed when she heard her father had a heart attack?

ML8

ANSWER M40

1

All [fraks] are luds
All globs are [fraks]

All globs are luds

Notice that the premise which contains the major term is written first, and the premise which contains the minor term is written second.

ANSWERS M41

2

(1)

All [boys] are males
No girls are [boys]

No girls are males

(2)

All [humans] are mammals
All children are [humans]

All children are mammals

(3)

No [fractions] are [integers]
All prime numbers are [integers]

No prime numbers are [fractions]

ANSWERS M70

3

Part A:
(a) A, A
(b) S, S
(c) A, A
(d) A, A
(e) A, A
(f) S, S

Part B:

1. It appears as the conclusion for syllogism (d).
2. It is the converse of the conclusion to syllogism (c).
3. It is the conclusion for sylloGism (b).
4. Some premises are derived from the conclusions of previous syllogistic arguments.

ANSWERS M42

5

B. Finding the major premises.
1. All P are Q.
2. All girls are females.
3. No men are girls.

Part C:

The "criteria" or "rules" are (1) that the major premise will always appear as the first premise, and (2) that the major premise will contain the term that appears in the predicate of the conclusion.

Rule 1 is what is called an "arbitrary rule" · we have decided to always place the major premise first in order to make it easier for us to identify the major premise!

Rule 2 is not so arbitrary, for it is an accepted principle of conventional logic that the term that appears in the predicate of the conclusion is always called the major term, and hence, wherever it appears again in the premises will be called the "major premise."

The important thing to bear in mind, concerning *both* rules, is *consistency.*

ANSWERS M3

7

A:
1. dolls
2. pigs, gigs.
3. Z, Y

B: yes, the relationship is symmetrical. If no dolls are blobs, then no blobs are dolls.

C: no, the relationship is asymmetrical. "All Z are Y," can be true, but it is not therefore also true that "All Y are Z." (prove this to yourself by sutstituting words that you are familiar with for X, Y and Z. Example: "All animals are mortal" for the major premise, "All men are animals" for the minor premise, and the conclusion becomes "All men are mortal." But you can see that the reverse is *not* true. All mortal things are *not* men; all other living creatures besides men are mortal, too.)

ANSWERS M69

8

Part A

1. A
2. A. (from the definitions, but some people believe it is synthetic)
3. S
4. S
5. S

Part B

Valid and true- syllogisms (a) & (c)

Part C

(b) is both invalid and false;

(d) is invalid, but has a true statement for its conclusion.

ANSWERS M66

Part A:

(1) All [beauty contest winners] are women.
All [beauty contest winners] are world historical figures.
All world historical figures are women.

(2) All great historical figures are [men.]
No [men] are beauty contest winners.
All [men] are world historical figures.

(3) All mothers are [women.]
All [women]are human.
All humans are mothers.

9

(4) All [women] are human.
All mothers are [women.]
All mothers are human.

Part B:

(1) invalid - the middle term appears as the subject of both premises

(2) invalid - the minor term does not appear in the conclusion, and the middle term does.

(3) invalid - the middle term does not appear in the premises in the correct positions. (Remember that the only valid syllogistic form for premises and conclusions which begin with "all" is "Barbara Ann" - see p. 78 of *Lisa.*)

(4) valid.

Part C:

(4) is valid but the conclusion is based on two premises, one of which is false. All mothers *are not* human, there are dog mothers, cat mothers, etc.

8-10

ANSWERS M45

A. This is a difficult concept to explain to the children, for what is really meant by "common language" is some kind of shared sense of fitness, a shared feeling for the "rightness" of a work. In some sense the work has to "speak to" the viewer. It may be helpful for the children to try to find examples in their own experience where a work "spoke" to them. This may be more apparent in the children's experience of reading, fiction or poetry, etc.

B. 1. The artist is the expert in being able to execute the work. This paragraph however, indicates that the viewer as well is a kind of "expert."
   2. This may be the case.
   3. This is consistent with the idea expressed of the need for communicability.
   4. This is a very debatable matter. In one sense it is a true statement, for if an artist is unable to communicate to the public his work would appear to have little merit. On the other hand, it is unlikely that a work would fail to communicate to *any* segment of the public. Furthermore, a work could appear to have no merit now, only to be greatly praised and valued later. Since the public's reaction to an artist's work is a very variable factor, it doesn't seem correct to say it is the sole judge.

15

C. This should be wide open for discussion. Let the children decide how much "knowledge" is a factor in their own appreciation of art, and how much it is a matter of "feeling." Ask the children to consider whether or not their knowledge affects their feeling in any way.

CHAPTER NINE Part One

LEADING IDEAS

1. Irrationality of Smoking.
2. Are there harmless acts which people generally condemn?
3. Should the school help children to figure out what's right and what's not right to do?
4. Why do we sometimes do things that are forbidden?
6. Why people worry and how they show it.
7. How do we know when there is progress?
8. Can a person be right when everyone else thinks he is wrong?
9. Does one have to understand a problem before one can solve it?

CHAPTER NINE Part One

PREFACE

Chapter Nine begins on a sober note, with a brief reference to the death of Lisa's father. Harry doesn't say to his father - "well, you could die, too," but instead, turns the conversation to his father's smoking and how people continue to smoke despite all the warnings against it. Smoking is noted as being a practice which is generally and rightly condemned, and yet many people engage in it anyway. Harry then turns the matter around and wonders whether there may be some practices which everyone condemns out of superstition but which, unlike smoking, are perfectly harmless. When Mr. Stottlemeier agrees that society may very well condemn certain harmless habits, Harry is led to speculate on whether this is a sane world.

Harry then turns to the problem of what might cause his father to smoke and his mother to overeat. He wonders if the cause could be worry. His father is evasive, but does share his concern or anxiety over the way the world is going. Here Harry argues on what he takes to be a case of fact. Harry believes in progress; the world is getting better and better. Everyone says so. Mr. Stottlemeier disagrees and wonders whether the criterion "everyone says so" is sufficient to prove him wrong. Mr. Stottlemeier speculates that the systems that people have created may have gotten so big and so bureaucratic that they are now in control of man, instead of man being in control of them. Mr. Stottlemeier then suggests that perhaps the best thing we can do about this problem is to try to understand what is happening, at least, at the present time. Only then will we be in a position to do something about it.

Leading Idea 1: Irrationality of smoking.

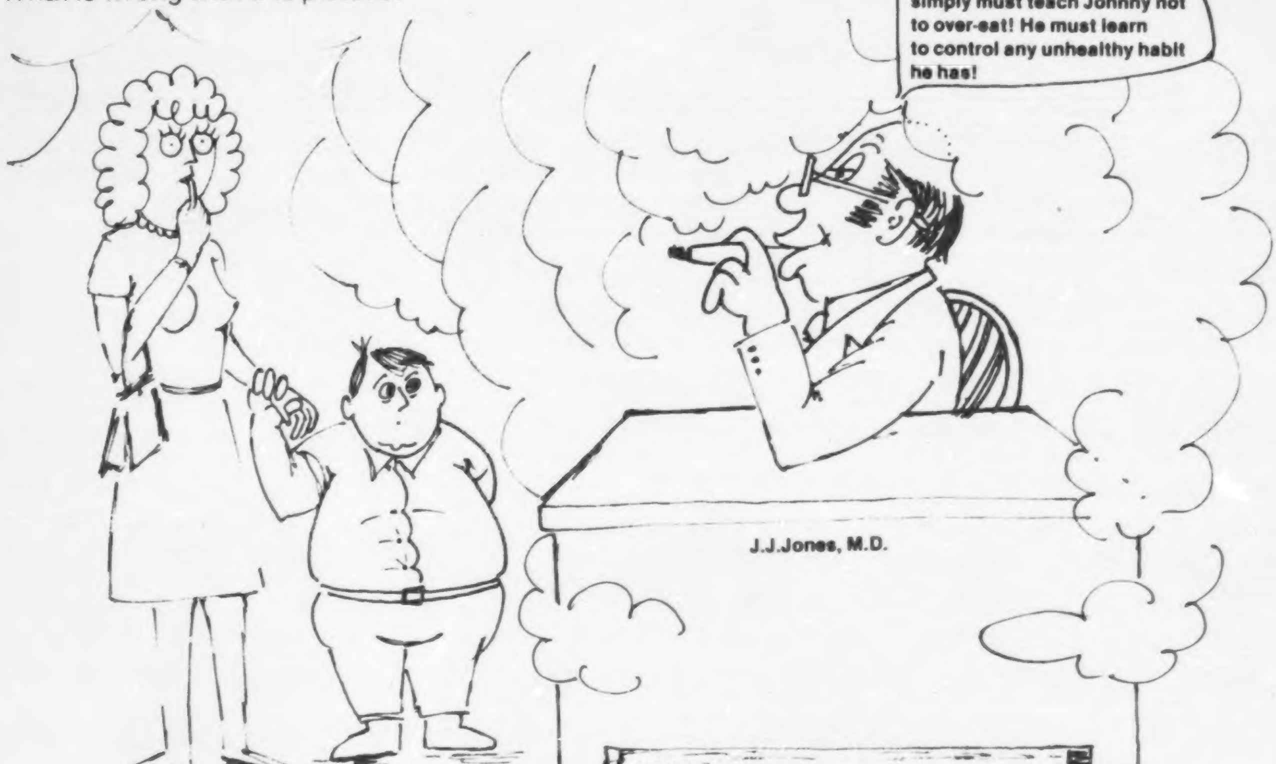
You could begin the discussion of this leading idea on a logical note. Ask the students to reflect upon the cigarette advertisements that picture an individual in a wholesome natural environment, among green trees or water, looking very healthy and exuberant. And down in the corner there is the warning: CIGARETTE SMOKING IS DANGEROUS TO YOUR HEALTH. How could it be that one picture could contain two such inconsistent messages, and the public accept them day in and day out? What is the effect, after a while, of receiving incompatible messages?

This also would be a good opportunity for your students to go back and review Chapter 15 in *Harry Stottlemeier's Discovery.* If you remember, it is there that Harry and his father have a long discussion on Mr. Stottlemeier's smoking. It would give the class a chance, now that they are older, to look at the issue of smoking and the development of habits again. Perhaps your students would also like to discuss how they feel when someone they love continues to smoke a great deal. Does it make them frightened? Angry? Upset? Or do they think that somehow nothing will happen to *their* parents — that *their* parents are somehow exempt from the effect of the nicotine and tars. This kind of thinking is what has been called magical thinking: it will happen to everyone else but not to me or my family.

This leading idea might also give your students a chance to discuss whether they would like to smoke and why. Would the advantages outweigh the disadvantages? Could they consciously do something over and over again that they knew was harming them?

EXERCISE: The irrationality of smoking.

What is wrong with this picture?


Ms. Brockington! you simply must teach Johnny not to over-eat! He must learn to control any unhealthy habit he has!
J.J.Jones, M.D.

DISCUSSION PLAN: Smoking.

1. Do you think that the sale of intoxicating beverages to adults should be prohibited?
2. Do you think that the advertisement of intoxicating beverages on television should continue to be prohibited?
3. Do you think that the advertisement of intoxicating beverages in periodicals should continue to be permitted?
4. Do you find it inconsistent to permit advertising of alcoholic beverages in some media but not in others?
5. Do you find it inconsistent to permit the sale of alcoholic beverages but not the advertising?
6. Do you think it inconsistent to warn people regarding the health hazards of cigarettes, but yet to continue to permit their sale?
7. Would it be justifiable to permit the sale of cigarettes, but forbid all advertising? If so, on what grounds?
8. Do you think it consistent to permit the advertising of movies which children are not permitted to see?
9. Is it possible that doctors are mistaken regarding the health dangers of excessive smoking?
10. Is it possible that cigarette manufacturers would continue to advertise no matter how dangerous cigarettes might be shown to be?
11. Is the unemployment that would be created if the tobacco industry were restricted a good reason for not having such restrictions?
12. Discuss the statement: "The excessive drinker can hurt others; the excessive smoker hurts only himself." *MLO-9*

2

Leading Idea 2: Are there harmless acts which people generally condemn?

In *Harry Stottlemeier's Discovery*, it was shown that for every pair of statements there are four logical possibilities. Given the pair of statements: "Some acts are harmful" and "they are generally condemned," it follows logically it is possible that:

1. Some acts are harmful, and they are generally condemned.
2. Some acts are harmful, and they are not generally condemned.
3. Some acts are not harmful, and they are generally condemned.
4. Some acts are not harmful, and they are not generally condemned.

Of these, #1 and #4 are what people generally take for granted: that harmful acts are condemned and harmless acts are not. What Harry and his father are discussing are types #2 and #3.

Smoking is a good example of type #2, that is, acts that are generally harmful, but nevertheless generally tolerated or even approved by society. Public depiction of violence is generally condemned as harmful to children, but it is seldom penalized. (You should encourage your students to think of as many examples of type #2 as they can.)

In the case of type #3, your students might respond that there are many things that they are told not to do, and when they ask "why?", they are not given a good reason. Very often this leads the child to question the rationality of the prohibition. Now the question arises, why does society continue to prohibit harmless acts? One answer, given by the social theorist, Durkheim, in *The Division of Labor in Society*, is that it is a question of tradition. Taboos are set in a culture, and continue in their existence out of a respect for tradition rather than a reflective capacity for estimating harmful consequences. Examples he gives are touching a tabooed object or an impure animal, letting the sacred fire die down, and not pronouncing the ritual formula exactly. Durkheim argues that whatever shocks people, society condemns. If people have not been taught to be shocked at something, then no matter how harmful an act is, the person will not be condemned (for example, depicting violence on television when you know children will be viewing.)

EXERCISE: Harmful acts.

In this chapter, we learned that: some acts are harmful, and,
some acts are generally condemned.

We also learned that, given those two statements, there are four possible ways of pairing them off:

(A) Some acts are harmful, and they are generally condemned.
(B) Some acts are harmful, and they are not generally condemned.
(C) Some acts are not harmful, and they are generally condemned.
(D) Some acts are not harmful, and they are not generally condemned.

Read the following list. See which of the above pairings applies to each, and place the appropriate letter in the blank space provided to each.

For example: Smoking (B)

1. Social drinking ______
2. Being disrespectful to the American flag ______
3. Taking habit-forming drugs ______
4. Drunkenness ______
5. Having no visible means of support ______
6. A man beating his wife ______
7. The utility company shutting off an invalid's electricity for non-payment ______
8. A small shopkeeper keeping his store open on Sunday ______
9. Eating eclairs for breakfast ______

M16

3

4

DISCUSSION & ACTIVITY: Non-harmful acts.

Select a child to go to the blackboard and make a list, from suggestions from the class, of non-harmful acts that are condemned by society. Then select another child to make another list of acts the children consider harmful that are *not* condemned. Ask each child to take one act from either list and make a brief statement (25 words or less) of what action he or she would like to see taken with respect to that act

M17

Leading Idea 3: Should the school help children to figure out what's right and what's not right to do?

On Page 85, Harry asks, "So how are we supposed to know what's all right to do and what's not all right?" His father responds, "Isn't that what you go to school to find out?" Harry responds that they don't talk about such things in school. Here the question is whether the school should be helping children to figure out what is right and what is wrong, and if so, how. This could be a very central question for your students at this time, for after all, that is what *Lisa* is all about — thinking about what's right and what's not right. It would give them an opportunity to reflect upon what they have been doing until now, and how this process might help them in figuring out what is right and what is wrong.

Someone might object in your class that moral education belongs in the home, and many of the questions brought up in *Lisa* about morality should not have been taken up in the classroom. At this point, the students would have an opportunity to discuss the pros and cons of this course and how it has concretely helped them. If you remember, at the end of *Harry Stottlemeier's Discovery*, Lisa brings up many questions about the value of such a course in philosophical thinking and this encourages Harry and his friends to try to find some justifications for why they should continue. And your students might profit from engaging in much of the same kind of considerations at this point. It would be most useful in these deliberations to encourage your students to verbalize the *connections* between what they have been doing in this course and "figuring out what is right" — in other words, the relation between philosophical thinking, classroom dialogue and moral reasoning. This deliberation might be recorded by a class secretary, and as a record of how they see the value of the course at this time, it could then be rewritten at the end of the course.

EXERCISE: Moral standards and behavior.

For the statements below, place a "T" at the end of each that you agree with, and and "F" at the end of those with which you disagree:

1. Children need to learn right from wrong ______.
2. Parents are the only people who ought to teach their children moral behavior ______.
3. It is the responsibility of all adults in a child's life to try to teach him/her correct moral behavior ______.
4. Sometimes different adults in a child's life will have different moral standards or beliefs ______.
5. All "good" people agree about correct morals ______.
6. Children are usually exposed to many conflicting moral standards ______.
7. Teachers should teach moral values ______.
8. Teachers should not teach moral values ______.

5

M20

DISCUSSION: What part should the school play in a child's moral education?

In the last exercise, some of you have indicated that you believe that the teacher should teach moral values. Others believe that the teacher should not. Educators themselves have difficulty with this question. Some feel that it is the obligation of every person, as a moral person, to teach their moral beliefs wherever and whenever they have the opportunity.

Others feel that while they are in a classroom, teachers are not operating as *private* persons, and so have no right to express private views.

But most educators tend to agree with the statement that it is a good idea for the school to teach children how to *reason* morally, that is, how to learn to formulate their own moral standards, how to learn to make their own moral choices and distinctions.

6

What is the difference between teaching children *what* they should believe and teaching them *how* they should believe?

And now, here is a really tricky question — (I'll bet even the teacher will have a hard time answering this one!) — In what way, if any, is the belief that teaching moral reasoning is the duty of the school a *moral* belief? And if it is a moral belief, does it contradict the idea that teaching how to reason morally is different from teaching what to believe in? (You may need help from the teacher with this one, as it is a very difficult and complex question.)

What have you learned about moral reasoning from this course?

M21

DISCUSSION: How do children learn right from wrong?

7

How much are children influenced by their friends and classmates? How much are they influenced by their parents? By other close relations?

How much are they influenced by television, movies, books? By commercial advertisements?

Are some "teachers" of morals inadequate? Are some interested only in their own selfish aims?

What are some ways in which children may learn to discriminate between (a) self-interested teachers and those who are really concerned with the child? and (b) conflicting moral principles from people whom the child respects and trusts?

M19

ACTIVITY: What have we learned? Where are we going? A Questionnaire.

1. Teacher Directions: This activity asks students to complete a questionnaire evaluating *Lisa* to this point in the story. Students reflect on what they have learned, review questions raised by *Lisa*, and list questions which remain unanswered. This questionnaire should provide useful information for a full class discussion and for your future plans using *Lisa* in your classroom.

2. Student Directions:

The following questionnaire will help you to evaluate what you have learned by reading *Lisa*. After answering the questions below, your teacher will conduct a full class discussion focusing on this information.

1. List *five* important things that you have learned by reading and discussing *Lisa*.
2. List several questions dealing with the way you determine what is right and what is wrong. How has discussion of *Lisa* helped you to determine "what is right and what is wrong?"
3. What value problems or questions do you often discuss in school? at home? with friends?
4. In a paragraph, discuss the advantages and disadvantages of reading and discussing *Lisa* as a topic in this course.
5. What questions raised in your discussions of *Lisa* remain unanswered? How might you go about finding answers to these questions?

JG.

8

Leading Idea 4: Why do we sometimes do things that are forbidden?

On page 86, Harry's father is reminded of a time when his mother said to him, "I'll be back in a moment, so you be good, and don't put any beans in your nose." The first thing he did when his mother left was to start putting beans in his nose. He admits that he would have never thought of it, if his mother hadn't suggested it.

The question here is whether the fact that a certain act is forbidden adds a certain *attractiveness* to that act. If this is so, perhaps we should be very careful of the things that we prohibit in a society!

But is it so? For if it is, it would be very easy for someone to manipulate human beings by playing on what is forbidden. For example, if you were a school principal and were worried about drugs, perhaps the best thing to do would be to forbid *cigarettes*. Then the students' energies would be directed toward getting cigarettes, rather than drugs, into the school! Supposing someone wanted to outlaw sex for teenagers: would the best thing to do be to forbid handholding?

How you handle this leading idea in the class is very dependent on the amount of trust you've been successful in building up among the students. If there is a great deal of trust, they might feel at ease discussing their views on this issue and confiding in one another how they personally view forbidden acts — whether they find them more attractive or not, and whether the very fact of an act's being forbidden has led to their engaging in the activity. (However, if you don't feel the trust is there, perhaps you should leave the matter alone.)

One of the examples that you might cite is the prohibition of violence among children. Now the fact is that very often children find themselves attracted to destruction of property, hitting others, and striking out in general. The aim is to help them discover what William James calls "moral equivalents"of violence: one can *fight* for what one thinks is right, one can *attack* injustice and poverty and disease, and in that way use one's aggressiveness pro-socially instead of anti-socially. This deals with the problem by offering alternatives to the child rather than by forbidding the act itself and then expecting the child to refrain from the attractiveness of the forbidden act.

A further consideration that you might want to introduce into the conversation is whether we tend to be attracted to acts that we have *forbidden ourselves to engage in* as much as acts that have been forbidden by an external agent.

DISCUSSION PLAN: Doing forbidden things.

1. Is it all right to do whatever you have not been told it was wrong to do?
2. Rank in order of attractiveness to you - (let 6 stand for the most attractive):

Things that are forbidden ( )
Things that are mysterious ( )
Things that are exciting ( )
Things that are permitted ( )
Things you are told to do ( )
Things that are dangerous ( )

9

3. Are there things you forbid yourself to do?
4. Can you think of things that should be forbidden, but are not?
5. Have you ever forbidden anyone to do anything?
6. Are there things you think are forbidden, but no one has ever told you they are in so many words?
7. Do you think that whatever is forbidden is forbidden to everyone, or just to children?
8. Do you think that whatever is forbidden to children is forbidden to all children or just to some?
9. Are there permitted things that would be attractive to you if they were ever to be forbidden?
10. When things are forbidden you, is it always because they might be dangerous, or are there other reasons? *ML1-9*

EXERCISE: Prohibitions.

For each of the following statements, circle the phrase that best expresses your own opinions:

1. During prohibition (the period during which the use of alcoholic beverages was greatly restricted) more people drank to excess than at any other time in the history of this country. This proves
   (a) nothing at all.
   (b) that forbidding certain acts sometimes induces the opposite effect than what was intended.
   (c) forbidden fruits are sweeter.
2. Adolescents very often act contrary to their parents wishes out of a desire to assert their own independence. Therefore, if a parent wants to encourage certain behavior he or she ought
   (a) to forbid it.
   (b) to be honest in explaining why the child ought to act that way.
   (c) to be very, very cautious about how the subject is handled.
3. Mrs. Jones knows that Mr. Jones hates to be told how to run his business. Mrs. Jones knows that Mr. Jones is about to take a step that she believes is very foolish. Mrs. Jones should
   (a) mind her own business, since this is Mr. Jones' affair.
   (b) make Mr. Jones believe that what she wants him to do is really his *own* idea.
   (c) discuss with Mr. Jones why she believes his business is her business too.
4. John asked Mary to go out with him five times, and five times she refused. John finally gave up and started taking Sheila out. Mary is now indignant because John no longer asks her out. Mary's reaction is
   (a) quite natural.
   (b) very strange.
   (c) not so strange but surely not a healthy way to deal with such relationships.

M23

Leading Idea 5: Habits.

If you remember in Chapter 15 of *Harry Stottlemeier's Discovery,* the topic of habits was discussed. This would be a good time to go back and review in the *Manual to Accompany Harry Stottlemeier's Discovery,* the discussion on what is a habit. Now, here on page 86 in *Lisa,* the topic comes up again. Perhaps you could encourage your students to identify what they think are nasty and bad habits, and good constructive habits. (For example, good study habits are a positive thing. Procrastination can be a negative habit in one's life.)

You should aim at getting your students to see that many habits are very constructive in our lives and should be prized and actively cultivated. Habits that liberate us so that we can have more time to do things we think are important, can be very helpful. If the habit of getting dressed, for example, was never cultivated, a person would waste a lot of time in endless decision-making about whether to put on one's shoe, one's dress, one's coat, etc.

This activity of trying to identify what students think are negative and positive habits affords another opportunity for your students to reflect seriously on their everyday experience, paying careful attention to what they do, how they do it, and perhaps thinking about what habits could be cultivated in their lives to help them use their time in better ways. In this sense, the improvement of habits is an essential component of any moral education.

DISCUSSION: Habits.

1. Did you learn anything about habits from doing exercises in this book?
2. Are habits always "bad"? Are they always "good"?
3. Can you list some good habits you have?
4. Would you care to tell the class about any bad habits that you have?
5. Can you tell anything about how you acquired the habits you have?
6. Can you define what you think we mean by "habit"?
7. Have you ever heard the saying "Man is a creature of habit"? Do you agree with that statement?
8. If you do agree with it, do you think that "habit" can be used for the benefit of humanity? How?
9. What are some benefits that we acquire through "habit"?

M25

11

EXERCISE: Logical sequences.

In the following paragraphs arrange the sentences in logical sequence.

For example:

Mother smokes a pack a day. (a) Mother takes her first cigarette

Mother takes her first cigarette. (b) Mother smokes occasionally.

Mother smokes occasionally. (c) Mother takes a cigarette after each meal.

Mother takes a cigarette after each meal. (d) Mother smokes a pack a day.

(1)

Tod heard the music and stopped crying. (a) ____________

Mother placed the music box next to Tod's bed. (b) ____________

Whenever Tod hears music he gets sleepy. (c) ____________

While listening to the music, Tod fell asleep. (d) ____________

(2)

Mary's fingers seem to "know" the keyboard. (a) ____________

Mary was awkward at the keyboard. (b) ____________

Mary practiced every day for two years. (c) ____________

Mary took her very first piano lesson. (d) ____________

(3)

Jed started to drink whenever he felt "low." (a) ____________

Jed felt "low" often and often drank to "perk up." (b) ____________

Jed became an alcoholic. (c) ____________

An occasional drink made Jed feel good. (d) ____________

M24

Leading Idea 6: Why people worry and how they show it.

Harry and his father apparently agree that excessive smoking and excessive eating are unhealthy. Harry wonders what the cause could be of this type of behavior. He therefore suggests that there may be a simple explanation: the cause of both overeating and smoking is worry. The usual analysis stops there — people eat too much because they are worried. What Harry's father points out, however, is that worry is merely a link in a chain, a middle term, because there are very specific factors that cause the worry. For example, Mr. Terry's heart attack was not caused by worry, but by the collapse of his business. What Mr. Stottlemeier is doing is warning Harry against explaining social events in narrowly psychological terms. In so doing, he neatly turns the tables on Harry, who had raised the same questions about psychological explanations of social events in Chapter 15 of *Harry Stottlemeier's Discovery.*

Perhaps you could get your students to verbalize some of the symptoms they manifest when they are worried and the various causes that induce worry in them. In this way, by identifying and comparing the various *conditions* that induce worry, they can perhaps contemplate some of the ways that those conditions might be changed so that the worry itself could be ameliorated.

13

DISCUSSION: Problems.

Harry's father tells him that he is "not exactly" worried about anything in particular, but then he proceeds to show that he *is* concerned about "things in general." What do you think are the differences between the two types of concerns? What *general* things might someone be concerned about right now? What *particular* things?

What can we do about some of our *particular* problems?

What can we do about some of our *general* problems?

What are some of Lisa's particular problems?

Is the children's concern for Mr. Spence a particular or a general concern? Can it be both at the same time? Why? If it is a general concern, does it have to have a general principle? *M5*

14

ACTIVITY: Worry, and how we show it.

In this chapter, we see that Harry's father believes there is a relationship between problems that cause people to worry, and physical symptoms. It is a fact that many experts today also see this correlation.

In some cases where there is a seemingly causal relationship between life situations and physical symptoms, we can change the situation, but in other cases, we cannot. Then we must deal with the problem at either the point of worry (that is, by learning ways to cope other than by worrying) or else at the point of the physical symptom itself, that is, by treating the symptom.

Choose one child to write on the blackboard different causal patterns between life situations and physical symptoms, for example: "insecure job — worry — ulcers." (Have the rest of the class offer suggestions.) After many have been listed, ask for volunteers to circle the point in the causal relationship that seems most fruitful a place to intervene (*i.e.*, to effect some change.) Example:[insecure job]— worry — ulcers.

(To the teacher — try to demonstrate that we can not always change our life situation, and that at times it is more profitable to change our way of coping with it.) *M26*

DISCUSSION: Helping your friend.

Your friend is very upset this week. As you have known, your friend's father has been pretty sick for a while. Now, although he is not dying, the father has lost his job. So your friend is more worried than ever and now is getting bitter, too, about the unfairness of it all. As your friend says, it would be better to lie and cheat and steal and get ahead while you can, because it looks like when ordinary people act decently they're just setting themselves up for disaster. What do you say to all this? *J31*

15

Leading Idea 7: How do we know when there is progress?

Again, we refer you to *Harry Stottlemeier's Discovery,* Chapter Seven, and the chapter in the *Manual to Accompany Harry Stottlemeier's Discovery* which discusses progress. Earlier, in *Lisa,* Harry and his father had discussed the possibility that something which everybody praised could still turn out to be something very harmful. Now Harry refers respectfully to "progress," which he claims everyone recognizes and acknowledges. Mr. Stottlemeier suggests that he has serious doubts as to whether there has been any progress at all. Harry is appalled. All his textbooks talk about progress — all his teachers talk about progress. How can his father question whether there has been progress?

To carry the discussion any further, you must try to decide what criteria you are going to use to measure progress. Harry doesn't seem to be able to suggest such a criterion. His father suggests a criterion when he says on page 87, "It seems to me that the big systems that were invented so we could all be better off have gradually gotten bigger and more complicated than anyone can understand, and what's worse, they've now sort of gotten out of control." Here, Harry's father seems to be suggesting that "man's ability to extend his control over himself and his environment" might be the measure of human progress. Given such a criterion, it is then a matter of fact whether our control over our environment and ourselves is increasing or diminishing. (Of course you should encourage your students to question this criterion.)

In Chapter Seven of the *Manual to Accompany Harry Stottlemeier's Discovery,* it was suggested that a criterion of progress might be "gain without loss." Now, if technology has been the means that has enabled man to extend his control over his environment, but at the same time, it is this very technology which can account for an enormous loss in terms of life values (healthy, decent environment, meaningful work, etc.) — then Harry's father is right — the issue of progress is a question rather than a fact.

EXERCISE: Human progress.

The following statements (paraphrased) have been made with respect to human progress. With which of these do you agree? With which do you disagree? Do any of these sound familiar to you? What do they mean to you?

16

1. The human spirit progresses throughout history.
2. Man takes two steps forward and one step backward.
3. Progress is development from a lower stage to a higher.
4. Progress is cumulative development that incorporates all that was accomplished at lower stages.
5. The "noble savage" was a more naturally moral person than modern man.
6. Anyone who thinks that human character improves or progresses through history had better take a good look at the events of the 20th century.

M27

ACTIVITY: Mankind's progress.

Part One

List on the blackboard all the areas in human life in which real progress for the good of mankind has been made. Mark this "List A."

Now write down the areas in which human life has deteriorated. Mark this "List B."

Do you see any "goods" from "List A" that are somehow related to the "evils" of "List B"? If so, draw lines between any items from "List A" that you feel relate to items on "list B."

17

Are there any items under "List A" that are *not* related to items on "List B"?

Are there any items on "List B" that are not related to items on "List A"?

Part Two - Discussion.

1. What does the activity of Part One teach you about some of the consequences of "progress"?
2. Can any of the unwanted consequences be averted? In which cases? How?
3. In cases where the unwanted consequences are unavoidable, does the "good" of the progress outweigh any evil consequence it may lead to?

M28

Leading Idea 8: Can a person be right when everyone else thinks he is wrong?

Harry's father points up the inconsistency of Harry's arguing on the one hand that some things might not be bad to do even though everybody thinks they are bad, while arguing on the other hand that Mr. Stottlemeier must be wrong about progress because everyone else has a different opinion.

You should ask your students to consider the possibility of a person's being right about something even when he is in the minority. Perhaps they [illegible] provide instances from their knowledge of history (for example, Galileo, Columbus, Copernicus, the Wright brothers), or from their reflection on their own personal experiences when this has been the case. This is an opportunity to discuss how new ideas come into being, and how they eventually come to be accepted.

18

EXERCISE: A fable.

A. Read the following "fable."

The handsome prince knew that he would have to cross the moat filled with horrible monsters in order to rescue the beautiful princess. Everyone knew that if a person fell into the moat, he would be eaten alive by the monsters. Those who were surefooted and didn't fall naturally were dragged into the moat by the monsters, who had eight vise-like claws and two mouths with iron fangs. "It's no use," sighed the handsome prince, and off he rode to find another princess to rescue.

Along came Wendell the Wise, the poor son of the prince's valet. His heart was touched by the tormented screams of the imprisoned princess. He knew the tales about the monsters of the moat that the townspeople told, but he himself had never seen one. He thought, "How do we know that there are any such monsters, if no one has seen one?" People at first laughed, asking him, why does he suppose that the princess can't get free? He answered, "Perhaps there are perfectly simple explanations that have nothing at all to do with monsters." His parents cried and tried to explain to him that "*everyone*" knows there are monsters! But to no avail, for amidst the jeers of the townspeople and the tears of his parents, Wendell the Wise crossed the moat by means of the drawbridge and rescued the princess (who had gotten her long woolen underwear caught on a nail that was too heavy for her to remove without breaking her lovely fingernail). The grateful princess married him immediately and they lived happily ever after.

Continued on next page.

Continued from previous page.

The fable shows that (answer "true" or "false"):

1. Sometimes false rumors are believed with little or no evidence.
2. It is reckless for one to ignore popular beliefs, for they may turn out to be true.
3. "Nothing ventured, nothing gained."
4. It pays to take risks in order to achieve what you want.
5. When almost everyone believes something to be true, it usually *is* true.

B. In your own words write a short interpretation of this fable (approximately 50 words.) *M29*

(To the teacher - no "right" answers are expected. What is wanted here is discussion, and permitting the children to express their own opinions with respect to these questions. After all, despite the Galileo's and Columbus's, there have been others who have foolhardy ignored popular belief. It is only in retrospect that we call one who ignores common belief "wise" or "foolishly." A child whose inclination is for "going along with the crowd" needs to be encouraged to trust *himself*, but not to abandon completely the conventions which spell security for him. It is equally important not to discourage those who are more daring, but at the same time to caution them to be discriminating in taking risks.)

Leading Idea 9: Does one have to understand a problem before one can solve it?

Mr. Stottlemeier suggests that this may be the case when it comes to technological and social problems. However, you might want to discuss with your class whether they think he is right.

It is possible that there are many problems that we come to understand only when we get actively involved in trying to solve them — trying this or that testing it out to see whether we are on the right track, what works and what does not. When our answers don't work, we often have to go back and try to come up with another way of solving the problem. Often it is our errors in experimenting with a problem that help us to understand more about the nature of the problem itself. Thus, indirectly, our errors sometimes help us to find the solution.

Further, it is possible that there would be many problems that have confronted human beings that would have never been solved if man insisted upon waiting to understand the entire nature of the problem before experimenting with many ways of solving it. Perhaps your students could think of some from their knowledge of history or the history of science.

Are there many skills that we would like to develop where our understanding of the skill itself comes about only with our getting involved in the actual "doing of the skill itself?" For example, learning to ride a bike or learning to drive a car. Is it possible that all the explanation and understanding in the world is not going to help a person master teaching, to give another example, unless one engages in the activity of teaching? The theoretical understanding of the activity seems to come out of the activity itself.

On the other hand, there might be areas in which Mr. Stottlemeier is right. For example, when it comes to finding things out about history. It is possible that research and reading is much more appropriate at times than archaeological digs? And in arithmetic, is it possible that an understanding of the formula is a prerequisite to doing some kinds of problems? And with regard to teaching — do you think that there are some things that you would have found most helpful in understanding the nature of the activity you would be engaging in for your career — *before* you commenced the actual doing of it?

Through discussion, you might help your students to see that some problems do call for understanding (to some degree) before you can solve them, while other problems call for action, involvement, experimentation — combined with theoretical research — out of which grows an understanding of the problem or activity itself.

We cannot overestimate the importance of this understanding for students. It leads to a realization of how we learn anything, and thus will transfer for your students into areas in math, science, history, etc. The importance of learning from one's errors, trying to get involved in the *activity* of scientific thinking, historical thinking, writing — all can take on a new dimension in the school experience as children increasingly comprehend the process of knowing.

EXERCISE: Preventability.

Classify the following and discuss your reasons:

	Can be gradually or immediately prevented or eliminated	Can't be prevented or eliminated	Questionable whether it can be prevented or eliminated	Should be prevented or eliminated	Shouldn't be prevented or eliminated	Questionable whether it should be prevented or eliminated
1. Television commercials						
2. Copying during tests						
3. Homework						
4. Dental cavities						
5. Roaches						
6. Murders						
7. Floods						
8. Cancer						
9. Sunspots						
10. Dishonesty						
11. Politics						
12. Unwanted children						
13. Depressions						
14. Wars						
15. Anti-war movements						

ML9/9

DISCUSSION: Literal interpretations.

Many of our expressions are not to be taken literally, and when they are they provide us with some comic scenes. When Mrs. Stottlemeier asks Mr. Stottlemeier to join her in a cup of tea, he replies, "but I'm afraid there wouldn't be room in the cup for both of us." Think of other expressions which are funny if thought of literally. Write the expressions out and then illustrate it in words or picture. Some suggestions to start with:

Hang on a minute.
I have time on my hands.
May I have your attention? L61

20

DISCUSSION: Understanding problems.

21

1. What is a problem? *i.e.*
   (a) a question that needs an answer? and/or
   (b) a task that has not yet been done? and/or
   (c) a conflict that requires resolving?
2. Is learning, the solution of problems?
3. Do we learn only by trial and error?
4. Would life be dull without problems? Why or why not?
5. Are there some problems that always have been and always will be for everyone everywhere? Is thinking about these problems a waste of time since there appears to be no final answers? Can we escape from thinking about these problems? Must we come to terms with these problems in order to live a semi-happy life?
   i.e., Is there a purpose to life?
   What is truth?
   What is happiness? R69

EXERCISE: True or False.

Part A

1. Some people can play the piano without ever taking lessons ______.
2. For doing mathematics you have to know the correct formulae and procedures ______.
3. A ballet dancer needs years of formal training and preparation ______.
4. One can learn to do popular rock and roll dancing by joining in ______.
5. John cannot take care of his new son without a course in child care ______.
6. For most jobs, personal aptitude is not important. __________.
7. Colleges grant credit for life experiences through which people have learned to do many valuable things ______.
8. Surgeons learn their job only through extensive classroom instruction, and "on the job training" is unnecessary ______.

Part B

What does this exercise teach you about how people learn?

What qualities in the profession of teaching are learned through books? Which are learned through practical experience?

Would you go to a surgeon who had never had any experience on real live patients?

Would you go to a surgeon who never took a course in medical school in surgery?

M48

ANSWERS: M23

(These are more correctly "explanations" rather than answers, for we have asked here for the children's opinions, which may be based upon unreasoned beliefs or on erroneous information.)

10

1. Any of these seem to be reasonable responses. (a) is plausible when we consider that many factors at the time influenced the nation's drinking habits, among them manipulation by racketeers who saw that "forbidden fruits can be lucrative".)
2. There may develop here a fruitful discussion about the moral issues involved when we manipulate others through misrepresenting our own wishes. Without letting his/her own position dominate, the teacher ought to lead the children to question whether there are ever any circumstances in which it is morally defensible to be manipulative. For example, she might ask, is it wrong to be manipulative in order to prevent someone from doing harm to himself or to others?
3. How do we decide when something is our business? What factors would Mrs. Jones be thinking of when she believes Mr. Jones' business is her business too? Is it right to be manipulative when we are trying to protect our own interests?
4. It might be helpful here for the teacher to ask the children to pretend for a moment that each of them is "Mary" and try to imagine what *they* might react that way. This may help the children to *empathize,* as well as to learn that reactions are *complex* in human relationships.

ANSWERS M48

1. true
2. true
3. true
4. true
5. false
6. false
7. true
8. false

22

ANSWERS M16

4

1. D
2. C
3. A.
4. A.
5. B or D - there may be some differences of opinion about whether this is indeed harmful or not. The class can consider - to whom, society or the individual, might having no visible means of support be harmful?
6. A or B - this is ambiguous, for while society pays lip service to condemning this act, there are no *legal* sanctions against wife-beaters.
7. B.
8. C.
9. D. (except this act may be condemned by one's parents!)

12

ANSWERS M24

1. (a) Mother placed the music box next to Tod's bed.
   (b) Tod heard the music and stopped crying.
   (c) While listening to the music, Tod fell asleep.
   (d) Whenever Tod hears music he gets sleepy.

2. (a) Mary took her very first piano lesson.
   (b) Mary was awkward at the keyboard.
   (c) Mary practiced every day for two years.
   (d) Mary's fingers seem to "know" the keyboard.

3. (a) An occasional drink made Jed feel good.
   (b) Jed started to drink whenever he felt "low."
   (c) Jed felt "low" often, and often drank to "perk up."
   (d) Jed became an alcoholic.

CHAPTER NINE Part Two

LEADING IDEAS

1. Heather's style of teaching.
2. Standardization.
3. Using the syllogism to prove one's beliefs.
4. Harry's suggestion to use two instead of five arrangements.
5. Constructing valid arrangements for proving our beliefs - finding premises and middle terms.
6. The rules for figuring out correct arrangements.
7. Lisa's return to school.
8. Planning strategy for meeting with Mr. Partridge.
9. Forms of manipulation.
10. Blame.

CHAPTER NINE Part Two

PREFACE

At her last meeting with the class, Heather gave each student the assignment of coming up with a sentence that could be the conclusion of one of the correct syllogistic forms. When it is realized that Jill's sentence is a proverb, the other students all begin coming up with proverbs. They then try to standardize these proverbs and find it quite difficult.

At this point, Harry notices that while they have only one arrangement for concluding sentences beginning with the word "all", they have four arrangements for concluding sentences beginning with the word "no." To simplify matters, they therefore pick one of the latter four arrangements to be used exclusively for sentences beginning with "no." In other words, the number of correct arrangements with which the children have decided to work, has now been reduced to two - Barbara Ann for conclusions beginning with "All", and Heather Ann for conclusions beginning with "No."

The children now attempt to construct premises which will yield as conclusions the proverbs they started with. They have no trouble finding major and minor terms because these are already present in the proverbs they selected. However, they are puzzled as to how to provide their syllogisms with middle terms. All Heather tells them is that they have to experiment until they find something. She leaves without further advice on finding middle terms and without explaining how she figured out which arrangements were correct and which were not.

In the next episode, the delegation to confer with Mr. Partridge meets to plan strategy. Harry suggests that they demonstrate to Mr. Partridge that *their* actions are consistent with the policies he has advocated since coming to the school, while Fran points out that Mr. Partridge's actions are not consistent with his own policies. Their hope is that they can get him to see that he should be true to his own beliefs. However, when they attempt to discuss with him the rumor that Mr. Spence may not be rehired, Mr. Partridge appears to be evasive, and claims that it is improper for him to discuss the matter with students. Suki and Mark insist upon telling him how much they believe in Mr. Spence's innocence.

Finally, Harry says to Mr. Partridge that if children are to get a good education, those who help them think for themselves should not be blamed. Fran adds that Mr. Spence *is* being blamed for helping the children think for themselves. Mr. Partridge then acknowledges that the necessary conclusion that follows is that the children can't get a good education in his school. But he makes no promises to them and the delegation is left with a feeling of failure.

Leading Idea 1: Heather's style of teaching.

Heather is obviously a very different teacher from Mr. Spence; and yet she appears to be very effective and the children seem to appreciate her. Can you get your students to verbalize in what ways Mr. Spence's style of teaching and Heather's are so very different, and yet what it is about *both* of them that make them so appreciated by the children? This kind of reflection might help your students to see that there are many ways of teaching, and in all probability they have had teachers in their own experience who have manifested many of these different styles. (A good rule in such a discussion is to leave out names of particular teachers when discussing different *ways* of teaching.)

Yet, somehow, the importance of teaching is not wholly in an individual's style, but in something else — and it is that *something else* that your students should also begin to think about, verbalize and share with you if they can.

It may be that your students are at the point now where they can begin to reflect on the relation of the last leading idea in Part I of this chapter (that is, how we come to understand problems and to solve them) and the teaching styles of various teachers that they have had up till now: in other words, the relation between teaching methodology and what it implies about how one learns anything. If you think that they would be able to talk about this, by all means you should encourage them to do so. It is this kind of insight into how they learn that will help them to understand the process they are undergoing.

Leading Idea 2:

Refer to Logic Review Section in this Manual for a summary of rules of standardization, together with a review exercise. Logic Review follows Chapter Five.

Leading Idea 3: Using the syllogism to prove one's belief.

On page 90, lines 6-9, Heather makes the suggestion that instead of using the syllogism to find conclusions, we use the syllogism to prove our beliefs. In other words, we should look upon our beliefs as conclusions and see if we can find suitable premises from which they follow.

In the *Manual to Accompany Harry Stottlemeier's Discovery,* in Chapter Eight, it was pointed out that if in a syllogism, the premises are true and the arrangement is correct, then the conclusion *must* be true. Thus, a valid syllogism preserves the truth of the premises.

Heather is suggesting that if you want to demonstrate the proof of your beliefs, then find true premises and arrange them correctly in syllogistic form. For example, suppose you wanted to prove that, "all beagles are animals." You could choose two premises such as:

1. All dogs are animals.
2. All beagles are dogs.

Thus, all beagles are animals.

Since your premises are true, and your arrangement (Barbara Ann) is correct, necessarily then your belief that "all beagles are animals" is also true.

In real life, we seldom can find premises that we know to be true to prove our beliefs. The reason that the foregoing example works is that the premises can be thought of as "true by definition." Most statements, however, are not of that kind and thus it is not at all easy to use the syllogism to demonstrate the truth of one's beliefs. Lisa and Harry gradually discover this; that is why in the remainder of the book they are preoccupied with the question of truth.

EXERCISE: The truth condition.

For which of the following statements can you tell the truth condition merely by knowing the meaning of the words?

1. All men are mortal.
2. It rained yesterday.
3. All Fluffy's new kittens are black and white.
4. My brother John is a close relation.
5. Eggs are inexpensive.
6. Mary's mother is a female person.
7. Below the equator the winter comes when we have summer.
8. The sun will rise every new day.
9. "5 plus 7 equals twelve."
10. Some parents have no children.

1

M53

Leading Idea 4: Harry's suggestion to use two instead of five arrangements for "all" or "no" sentences.

On page 90, lines 19 to 25, Harry questions the need for four different arrangements to prove sentences beginning with "no" when only one arrangement is needed to prove sentences beginning with "all." Although this does restrict the variety of premises permitted, Heather and the children quickly decide to accept Harry's suggestion. Only one arrangement will be employed for sentences beginning with "no": The arrangement called Heather Ann. Why? Heather Ann is chosen, Harry says, because its similarity to Barbara Ann will make it easy to remember, and it is better to have to remember only one arrangement instead of four.

So the children now have 2 correct arrangements instead of 256 that they began with. They see that they will now be able to take any sentence beginning with "all" or "no," and by making it the conclusion of one of these two forms, they can then proceed to find the premises and thus have a proof for their belief.

Leading Idea 5: Constructing valid arrangements for proving beliefs — Finding premises and middle terms.

On the top of page 91, you see the format for Barbara Ann and Heather Ann. This is a situation where your students will have to memorize these formats in order to proceed. Remember that the rectangles are major terms, the brackets are middle terms, and ovals for minor terms.

Remembering the formats is useful because they show you the slots into which you have to place your terms. For example, suppose you wanted to prove the sentence, "No reptiles are mammals. . . "

Step I: *Write the conclusion like this* ____________________

No reptiles are $\boxed{\text{mammals.}}$

Step II: *Complete the format for these premises:*

No [ ] are $\boxed{}$.
All ⬭ are [ ].

No reptiles are $\boxed{\text{mammals}}$.

Step III: *Put in the major and minor terms.*

No [ ] are $\boxed{\text{mammals.}}$.
All reptiles are [ ].

No reptiles are $\boxed{\text{mammals}}$.

Step IV: *Find a middle term.*

Here your students will have to discover some middle term that fits both sentences. Now in this case, if they know nothing about biology, they are probably not going to be able to find a middle term. In this case, a possible middle term would be "creatures that lay eggs." Another possibility would be, "cold blooded creatures." In some cases, you might be able to find many middle terms, but in other cases, you might only be able to find one. Everything is mechanical until you reach Step IV. Then, your ability to fill in the middle term is dependent on your knowledge about the major and minor terms and your capacity to find in the case of Barbara Ann, something major and minor terms *always* have in common; or, in the case of Heather Ann, something major and minor terms *never* have in common.

Thus, you should be careful, when giving problems to your students, to pick problems that in some way relate to their knowledge. Of course, there would be no harm in having them look up a few facts about the major and minor terms in order to find a middle term — but try to use problems that at least they can relate to in some way.

This leading idea completes the presentation of the formal logic for this course.

EXERCISE: recognizing valid arguments.

(a) All men are dolls.
All bugs are men.
All bugs are dolls.

(b) No men are dolls.
All bugs are dolls.
No bugs are men.

(c) No dolls are men.
All grownup human males are dolls.
All grown-up human males are men.

(d) All men are dolls.
All men are tigers.
All tigers are dolls.

(e) No men are dolls.
No dolls are goobs.
No goobs are dolls.

(f) No dolls are men.
All males are dolls.
No males are men.

1. List the letters of all the syllogisms which are *valid*, but which have *false* premises and *false* conclusions ________________.
2. List the letters of all the syllogisms which are *valid*, and which have *false* premises and *true* conclusions ________________.
3. List the letters of all the syllogisms which are *valid*, and which have *true* premises and *false* conclusions ________________.
4. List the letters of the syllogisms which are *invalid*, but which have *true* premises and *false* conclusions ________________.
5. List the letters of the syllogisms which are *invalid*, but which have *false* premises and *true* conclusions. ________________.
6. List the letters of the syllogisms which are *invalid*, but which have *true* premises and *true* conclusions ________________.

Continued on next page

Continued from previous page.

B. Answer the following questions:

1. Is syllogism (d) valid or invalid? ____________________
2. What are the truth conditions of the premises of syllogism (d)? __
3. What is the truth condition of the conclusion of syllogism (d)? __
4. In a valid syllogism can the premises be false and the conclusion true? ____________________
5. In a valid syllogism, can the premises be true and the conclusion false? ____________________
6. In an invalid syllogism, can the premises and conclusion all be true? ____________________
7. Is the following statement a "rule" about the validity of syllogisms? If the premises and conclusions are true, the syllogism is valid? ____________________
   Why? Why not? ____________________
8. Is the following a general "rule" for the validity of syllogisms in general: If a syllogism is valid, in every case that the premises are true the conclusion will also be true?__________ How do you know that? ____________________

M52

Leading Idea 6: The rules for figuring out correct arrangements.

On the bottom of page 91 and top of page 92, Tony asks, "What about the rules?" and Heather says, "I'm sorry, I don't have time to tell you." One of the reasons for this is that to go into these rules could lead students to think of the logical sentence patterns in a purely mechanical fashion and for that reason, it was decided to leave them out. Secondly, there is a question of its profitability — in other words, what would be accomplished by giving the students the rules at this point? You as a teacher could learn such rules (there are about six rules which you could memorize.) But, if you were to be questioned as to how the rules were developed and why they are correct — there really is no simple answer to give the students.

If you yourself are curious, you could look at Monroe Beardsley, *Practical Logic* for the rules, or other logic books, but we doubt very much whether you should share them with your students, *unless they themselves ask for them.*

Leading Idea 7: Lisa's return to school.

You could take this opportunity to have your students reflect on Lisa's return. Perhaps they too have had friends to whom some misfortune happened so that they have had to be out of school for a while. Then, when they return and relate why they were out and what happened to them, the class buzzes with excited talk about things not usually talked about.

Further, you might want to ask them if they can understand why Lisa felt that she *should* come back to be part of the delegation to see Mr. Partridge. Why did she think it was so important? Do your students think that possibly Lisa was more precious to her classmates *after* her return than before? You could also ask them to consider how they would have acted when she returned if she had been their classmate. What would they say? What would they do?

Leading Idea 8: Planning strategy for the meeting with Mr. Partridge.

The children recognize that they must try to persuade Mr. Partridge that Mr. Spence was not at fault in allowing them to discuss what they felt was important in class. They realize that there could be a stand-off in this confrontation, especially if it were to become a matter of their saying what they were doing is right and Mr. Partridge's saying that what they were doing is wrong. So a tactic has to be devised so that this kind of impasse is avoided. Harry proposes, therefore, that they try to show that what they have been doing is in keeping with Mr. Partridge's own values and beliefs. If they can do that, Mr. Partridge will be compelled to exonerate Mr. Spence. Thus, Harry thinks that, given Mr. Partridge's premises and given the logic they all accept, Mr. Partridge will be unable to deny that what they did was right.

ACTIVITY: The rumor game.

At the end of this chapter, it was clear that incorrect rumors were being spread. See how easy it is for ideas to be changed as they are passed along from person to person by playing a modified form of the Telephone Game. Sit in a circle. The starter tells the person on the right his/her opinions on several school policies and gives some reasons for his/her views. The person on the right then passes this information on to the person on the right, etc. When the views have come full circle, they should be spoken aloud for all to hear and then compared with the original views and information. *L42*

Leading Idea 9: Forms of manipulation.

On page 93 and 94, Mr. Partridge engages in some empty talk. To be able to distinguish between empty and meaningful talk is a very important tool for the students in your classroom. But how can a child distinguish? One way is to develop a sense of wariness when one is praised in a situation where there seems no necessity to do so. For example, the children come into Mr. Partridge's office and he doesn't ask them why they are there or what he can do for them, but begins immediately by telling them how proud he is of them. A few minutes later he starts talking about how proud he is of Mr. Spence. What they suspect is that this is a technique used to disarm them and forestall their confronting him on this issue. This is an example of the informal *fallacy of attempting persuasion through flattery.* It is a form of manipulation. (Manipulation is getting someone to do what you want him to do while encouraging him to think that this is what *he* really wants to do.)

Another illegitimate form of manipulation that Mr. Partridge uses is illustrated on page 93, lines 16 and 17, when he calls Mr. Spence "a credit to his race." Fran immediately retorts, "Mr. Partridge, when you say that, it sounds like he is some kind of exception. You know, like the rest of us really aren't much. Would you say that about any of the other teachers, that they're a 'credit to their race'?" What Fran is bringing attention to is the form of illegitimate manipulation involved in suggesting something by affirming it and implying at the same time that it is an exception. For example, look at the following:

1. "Oh, I'll admit that Sammy's not very good at *spelling*.,,
   (Implying that he is good at everything else.)
2. "I wouldn't say Mary is ugly. She has very nice *hair*."
   (Implying that the rest of her is not pretty.)

So that when you say that so and so is a credit to his race, what you are implying is that he is different from most of the people of that race.

Another form of illegitimate manipulation occurs in Mr. Partridge's use of the *non-sequitur,* that is, making a comment that in no way follows from what has already been said. The net effect is an attempt to sidetrack people from pressing their point to its logical conclusion. This occurs at the bottom of page 93 when Mark says, "We have come to talk to you about Mr. Spence," and Mr. Partridge replies, "I can assure you that all of us realize that none of you children was at fault in that incident, and you are not being blamed one bit." This is an obvious digression. It does not respond to Mark's statements at all. And one is led to suspect that Mr. Partridge engages in this non-sequitur in an attempt to evade the conversation regarding Mr. Spence.

Thus, in this incident, you have three attempts at illegitimate manipulation: persuasion through flattery, illegitimate suggestion, and the use of non-sequitur. If you could encourage your students to become very conscious of these illegitimate techniques that are often used in advertising, newspaper writing, etc., it would stand them in good stead in protecting themselves.

Leading Idea 10: Blame.

Students are very sensitive to situations in which one student gets blamed for what another one did. Recall *Harry Stottlemeier's Discovery*: two boys push Fran and she pushes them back. Subsequently, she is blamed for the incident. Young children are mostly concerned with the *correct distribution of blame*. They do not so much question whether someone should be blamed for what happened, but they do think that the blame should go to the right person.

However, there is another element that young children may or may not take into account. That is, after an act has taken place, should blame be our main concern? Or should we be more concerned with what it is that might have influenced the person to act in such a way? For example, a child in the class steals something from the school. Should the focus be on blaming the child, or on trying to figure out why it is that he stole in the first place? This does not mean that the child should not be helped to recognize the consequences of his acts. It simply means that our understanding of the conditions responsible for his behavior should be taken into account in holding his conduct blameworthy.

Perhaps your students are now at a point where their focus should be shifting from a concern with *blame* as such, to just this understanding of why some people do what they do. One thing is virtually certain: to be primarily concerned with *blame* as such is immature, and you should be encouraging your students to move beyond this stage. Perhaps you could contrast for your students the difference between being primarily concerned with getting the wrong-doer to suffer or to atone for his wrongdoing (and, perhaps taking some pleasure in his suffering), and the other approach which aims at trying to understand the action of the wrongdoer. This latter approach tries to put emphasis on repairing the damage that has been done without recrimination and getting on, as best one can, with the process of living. An example of the latter approach are "no-fault auto insurance" and "no-fault divorce."

Try to help your students verbalize the difference between these two approaches. This should not be taken as an opportunity to deny *all* responsibility or blame — but it should be rather an opportunity to distinguish carefully between those situations that call for the assignment of blame and those that do not.

Some Additional Questions About Chapter Nine.

1. Why do you think Harry brings up the topic of his father's smoking at this time?
2. If you remember, it came up in Chapter 15 of *Harry Stottlemeier's Discovery.* Is there any connection between the two incidents?
3. Can you think of anything which is harmless to do, but everyone tells us that it is bad for us?
4. If so, why would they do that?
5. Why do you think Harry begins to wonder if everyone is crazy?
6. What kind of things do people usually worry about?
7. Is there any connection between the things you mention and the environment that we all live in and have to cope with?
8. Why do you think Harry acted the way he did when he saw Heather and Mr. Spence embracing?
9. Why do you think Lisa felt obligated to come back to school?
10. Why did Fran take objection to Mr. Partridge's saying Mr. Spence was "a credit to his race"?
11. Do you think it is unusual that Mr. Partridge assumed the children's *first* concern was whether they were being blamed for discussing school policies and not the welfare of Mr. Spence?
12. What does thinking for oneself have to do with education?
13. Why do you think Fran says, "It wouldn't have helped, you know that?" Do you agree with her?
14. Do you think this is an instance of Fran's jumping to conclusions? *ML10*

1

ANSWERS: M53

1. true, by definition.
2. cannot tell without evidence (i.e., experience).
3. cannot tell without evidence (i.e., experience).
4. true, by definition.
5. cannot tell without experience.
6. true, by definition.
7. true, by definition. (Although there are some who would dispute this saying that this is true only of the world as we know it, and hence, an empirical truth, or a truth of experience.)
8. A truth we accept, although it is not known merely by its definition. We know it to be true empirically, and we expect that it will always be true, but there is no logical possibility why it cannot be false.
9. true by definition. (Some have disputed that this is a truth by definition, believing even up to very recent times that this is a truth about the world known through experience. However it is more commonly believed today that mathematical formulae are not descriptions of the world but rather formal agreements or definitions.)
10. false, by definition: "parents" means "people who have children."

2

Answers M52

1. a, f
2. b
3. none
4. none
5. c
6. 3

3

Part B

1. invalid
2. false
3. false
4. yes
5. no
6. yes
7. no, because we see that syllogism (e) has all true premises and a true conclusion, and yet the *form* is not valid.
8. Yes, we have not found any case of a valid syllogism in which the premises are true and the conclusion false.

CHAPTER TEN

LEADING IDEAS

1. A word has many meanings.
2. Obversion
3. The uselessness of a method which proves anything.
4. Consoling.
5. Do we ever deserve to die?
6. Is it natural to die?
7. The experience of loss.
8. Lisa's refusal to consider the future.
9. Caring for friends.
10. Parental affection.
11. Manners.
12. Taste.
13. What are standards?
14. What are rules?
15. Standards and "if...then" sentences.

CHAPTER TEN

PREFACE

Harry and Tony are jubilant about what they take to be the successful culmination of their efforts to understand reasoning. They have arrived at a point where, given a belief, they can show what reasoning must be supplied in order to prove that belief. They begin experimenting in the classroom with some examples. But the demonstrations become more and more absurd. While the rules of reasoning are being followed, it is clear that ridiculous conclusions are being justified by ridiculous premises.

In the next episode Suki accompaines Lisa from school and they find themselves in Suki's home. Lisa is indignant about her father's death, and Suki tries to comfort her by getting her to talk about her feelings, and telling her that death is natural. Lisa insists that a person's dying with so much to live for is an injustice. As they continue to talk, Lisa begins to get some perspective on herself and on her problems. And Suki helps her realize that the children in the class care a great deal about her.

In the last episode, the Jahorskis are at dinner and they happen to discuss table manners, a topic which leads them to the question of rules, taste and standards. The discussion here is rather intricate but quite important for an understanding of the approach to questions of value which the children in this book are gradually working out for themselves.

Leading Idea 1: A word has many meanings.

In Chapter Four of the *Manual to Accompany Harry Stottlemeier's Discovery,* there is a discussion of ambiguity. This would be a good time to review both the concept and the exercises given there.

In this episode, on page 96, Mickey raises the question of the ambiguity of the word "point." A point can be something very small or a mental concept, or a location in space. Mickey's preference is for the notion that a point is something existing but extremely small. This discussion concerning the meaning of the word "point," and Mickey's apparent need to argue for the definition he prefers then leads to the discussion on the next page in which he uses the syllogism to prove that points are real things. What we see here is that the formal arrangements of the last few chapters of *Lisa* are now employed by Mickey to prove his belief.

EXERCISE: The ambiguity of words.

Match the statements on the right with the explanations given for their "strangeness" on the left.

1

1. He said there was a "catch" to it, but I tried and didn't catch it.
2. He is very good to his grudges because he always says he is "nursing" his grudge.
3. "Can you change a dollar?" asked Bill. "O.K.," answered Paul, "I'll change it into a giraffe."
4. Sue's boyfriend has a real handsome build and a real large chest. Maybe he'll let me keep my money in his chest.
5. The Bible says that a "man should cleave unto his wife." Gee! I didn't know that the Bible wanted married people to separate!
6. He was hurt in the fall.
7. He has an imposing presence, but he better not impose on me!

A. The first use of the word refers to making a strong impression. The second use refers to being taken advantage of.

B. We don't know if the word refers to the time of the year or to the cause of the condition.

C. The first use is a slang derivative from the more usual one which appears here in the last part of the statement.

D. In one case the word means "coins", in the second case it means "to alter."

E. The word is usually used to mean positive nurturing. But nurturing something that is negative is possible too.

F. The first use refers to a part of the body. The second refers to a place for storing things.

G. The first use is exactly the opposite in meaning from the second. (They come from different roots.)

M49

DISCUSSION: The ambiguity of words.
Do you see any relationship at all between the different meanings of the same word, from the previous exercise? Do they seem to have a "family resemblance?" How do you suppose the different meanings came about?

What do you notice about the two different meanings of the word "cleave"? How is this case different from the other cases of ambiguous usage? You have been told that each use comes from a different root. What can you guess about the roots of the ambiguous words that do have family resemblances? *M50*

2

Leading Idea 2: Obversion.

One of the first things that Harry and his friends discovered as the logical process of reversibility or conversion — (when a true statement beginning with "all" has its subject and predicate reversed, the resulting statement is generally false. But when a true statement beginning with the word "no" is converted or reversed, the resulting statement must be true.)

At the top of page 97, Mark casually notes that the statement "all schools are bad" is equivalent to the statement "no schools are good." What he has happened upon is an instance of the logical operation known as *obversion.* The rule is as follows:
Given a statement beginning with "all" or "no", the obverse is achieved by negating the quantifier and the predicate. If the original statement is true, the resultant obverse is also true.

	Original Statement	**Obverse**
1.	All ducks are birds.	No ducks are non-birds.
2.	All U.S. Presidents are people born in America.	No U. S. Presidents are people not born in America.
3.	No children are grandparents.	All children are people who are not grandparents.
4.	No telephones are flagpoles.	All telephones are things that are not flagpoles.

3

EXERCISE: Obversion.

What are the obverses of the following statements:

1. All the windows in the school are open.
2. No squares are triangular.
3. No flowers are wastebaskets.
4. All peanuts are things that are tasty.
5. All people who were invited are people who were famous. *ML20*

EXERCISE: Obversion and conversion.

For the following statements, write in column A the *converse*, and mark it with a "t" if it is true. In column B, write the *obverse* of each and mark it with a "t" if it is true.

	A	B
1. All boys are males.	____________	____________
2. No quibs are guffs.	____________	____________
3. No men are frogs.	____________	____________
4. All bachelors are unmarried.	____________	____________
5. All mothers are female parents.	____________	____________
6. All ducks are fowl.	____________	____________

What "rules" can you extract from the chapter and from the exercise above?

Select a child to write on the blackboard the "rules" about conversion which you have already learned.

From this chapter what rule or rules have you learned about obversions?

M51

4

Leading Idea 3: The uselessness of a method which proves anything.

The children have been investigating the formal arrangement of logical arguments, and they have discovered two correct forms: *Barbara Ann* and *Heather Ann.* Naively, they think that they can now prove their beliefs, merely by means of these correct logical arrangements.

Unfortunately for them, they have only discovered the *validity* of logical arguments. Validity is the formal correctness of a logical pattern. That which is also needed is the truth of the premises. (Truth and validity are referred to in Chapter One of the *Manual to Accompany Harry Stottlemeier's Discovery,* and again in Chapter 14.)

It is only when the premises are true and the form of the syllogism valid that the truth of the conclusion is guaranteed. The children in the story do not realize the requirement that the premises be true. Hence, they discover that Barbara Ann and Heather Ann can be employed to demonstrate the most absurd conclusions, merely by making use of false premises, and making sure that the form is correct. It is a crushing realization to the children that all their work will have been in vain unless they can now figure out how to select premises that are true. This quest will occupy them for the rest of the book.

Leading Idea 4: Consoling.

To console, as Suki now attempts to console Lisa, is to be able to identify with what the person is going through and further, can make known this identification in one's behavior. Thus there are two things involved: Conveying to the sufferer that the painful experience is understood, and trying to help the sufferer discover the meaning of the experience, so as better to deal with it. Suki does both. She shows that she understands by saying, "when my mother died, the way I felt must have been like the way you feel now." And she tries to help Lisa understand her loss by saying, "everything dies sometime or other. It is only natural."

You will note that there are a number of exercises throughout the Manual that are aimed at giving your students experience in the practice of consoling. At this time you could select a number of such exercises and ask your students to engage in the role-playing that they call for. The art of consoling is very important in moral education, and the more practice one has when young in this activity, the more one is able to practice it in an authentic way as one grows older.

5

ACTIVITY: How to help.

Suki quietly helped Lisa when she was grieving over her father's death. What things did she do which seemed to make Lisa feel better? What things have been done for you when you were grieving over the death of a relative, a pet, or someone you admired? Write a poem about the ways you want others to treat you. You may want to use this form:

When I grieve please . . .
When I grieve please . . .

Or you may prefer to describe a real incident, such as the time Suki sat with Lisa in this chapter. How did you feel? What things made you feel better? Show your description or poem to someone else and ask how it compares with their experiences. *L65*

6

DISCUSSION: What can you do?

You're attending the "viewing" of your uncle's body at the funeral home. Just as you go up to your aunt to tell her you're sorry, she breaks down into tears again. What can you do? Would you do any different if it were your uncle crying at your aunt's funeral? *J29*

7

How can you help?

One of the other girl's parents have both been killed in an automobile wreck. The girl, one of your classmates, was their youngest child, so there are no little kids to worry about, but she has been out of school for a couple of weeks. Now, today, she has returned to school, but she still seems numb — just by herself and quiet. None of the other girls knows what to do or say, so they're not doing anything, except staring over at her. How can you help? *J27*

8

DISCUSSION:

Imagine the following situation:

Your newly-married sister whom you love dearly and who really understands you has informed you that she plans to move away to the other side of the country. When a classmate notices how sad you are in school the next day, she tells you that she will say a special prayer to keep your sister safe and well, and to keep you both in each other's thoughts. Your own beliefs are different from your classmate's. Nevertheless, you feel greatly comforted by what she has told you. Why do you think this is so? What does this gesture on her part mean to you? What can you learn from this about how you might like to behave towards those who are unhappy or bereaved? *M71*

Leading Idea 5: Do we ever deserve to die?

Lisa argues that her father didn't deserve to die, and that his death is not fair. But isn't there a certain absurdity to saying that? If fairness is what everyone should get, then certainly death is fair. Thus, in this case, Lisa would seem to be wrong to make it a case of fairness. Perhaps her father's death was *unnecessary* or *tragic*, but why say it was unfair (which is a socio-political concept)?

On the other hand, it could be argued that few people, if any, merit death. It could be argued that no one could have ever done anything so blameworthy so as to deserve it. If you say that a given criminal deserves to die, you are implying that the rest of us don't. But we die anyhow. And that, maybe, is what Lisa means when she says that her father didn't deserve to die: that he is being treated no better than those who die deservedly.

9

ACTIVITY: A negative view.

The scene of the Jahorski family in this chapter is such a positive one. At so many points the picture could have been negative. To gain a better picture of how positive the family relationships are, rewrite the conversation which begins on page 100. Each time something positive occurs, rewrite it negatively. For example:

Change: "Oh, boy!" exclaimed Mark. "Hot bread! I love it!"
to "Brother!" groaned Mark. "Bread again?"

In this process, we become more aware of the choices we do make. That positive picture took working and love to develop. *L66*

10

DISCUSSION PLAN: Growing old.

1. In some countries, elderly people are treated with greater respect than other people are shown. Do you think this is a good custom?
2. In some countries, people who get to be too old to work find themselves treated with less respect. Do you think this is a good custom?
3. In what respects are elderly people worse off than children? In what respects are they better off?
4. How do you think people who have made good use of their opportunities in life feel about growing old?
5. How do you think people who have squandered their opportunities in life feel about growing old? *ML1-10*

Leading Idea 6: Is it natural to die?

In Chapter Six, we discussed the question of what is natural, and noted the importance of distinguishing between honorific and disparaging uses of the term. We have seen the term, "natural" used with reference to menstruation, and to women marrying people younger than they. In this chapter, Suki deals with the question, "what is natural?" when she says that everything living dies some time or other: "It is only natural." Of course, this could be questioned. Is it *inevitable* that, say, one thousand years from now, *all* living things will have to die? If medicine keeps conquering diseases, is it *possible* that death can be "indefinitely postponed," or even overcome?

It is one thing to speculate on the future, a thousand years from now. But Suki is dealing with the situation in the present and with the fact that at this time we don't know of any living thing that lives forever. She is trying to help Lisa accept the inevitability of death by suggesting that her father can't be an exception.

At this point, Lisa claims that what was so unnatural is that her father did not have a chance to finish what he started. Thus she raises the question: is it unnatural to die young? She feels that the tragedy is the waste of a life that is cut off before it has lived itself through. Tragedy of unfulfilled promise is horrible to her. Perhaps what she is thinking is that it is unfair that her father did not have the chance to develop the creative possibilities that were his.

EXERCISE: Questions about dying.

	Agree	Disagree
1. Dying seems unfair because there doesn't seem to be any reason for it to happen.	☐	☐
2. Dying is fair because it happens to everybody, rich or poor, famous or unknown.	☐	☐
3. Dying is unfair because it happens to good people as well as to bad people.	☐	☐
4. Dying seems to be unfair sometimes in certain cases, such as when people die when they are young, or when they die at the height of their careers.	☐	☐
5. All living things die; therefore there *must* be some good reason for it that we do not understand.	☐	☐
6. I find comfort in knowing that my religion offers answers to these difficult questions about death.	☐	☐
7. I find comfort knowing that other people feel as I do and can sympathize with my fears and apprehensions.	☐	☐
8. Birth is a miracle and a wonder; therefore death is too in some way a miracle and a wonder.	☐	☐
9. I don't like to think about dying. I prefer to concentrate on life, in the enjoyment of the here and now.	☐	☐
10. Enjoyment of life means more to me than just "fun and games." It means doing something very valuable with my life.	☐	☐

With which of the following statements do you agree?

(To the teacher - This exercise is meant to stimulate discussion, to open up a difficult topic for honest reflection, and to let every point of view receive equal consideration. It is also hoped that this discussion might in itself comfort the children by experiencing shared emotions. Another possible effect might be reflection on the value of life itself.) *M72*

Leading Idea 7: The experience of loss.

It is interesting here that neither Suki nor Lisa feel sorry for *themselves* and their *own* loss at the death of a parent. Their ways of experiencing loss are nevertheless very different. When Suki's mother died, she tells us, she felt sorry for her *father*. But when Lisa's father died, Lisa does not think of her *mother's* loss. Rather, she agonizes over the fact that her father did not have the chance to live out the rest of his life.

These are two very different responses to loss. You could have the students in your class try to explore them. Which response would they be more liable to identify with? Why? Can they offer any theories as to why Suki might have responded one way and Lisa another? What do we know of the girls and their families, their ways of looking at the world that might offer some hints?

Leading Idea 8: Lisa's refusal to consider the future.

On page 99, lines 26-29, Lisa insists to Suki that "I am not anything and I don't even want to be anything." She seems to be turning her back on her own life, and perhaps this can best be seen as an indication of the state of shock that she is in. (In this respect, Lisa's despair and her mother's helplessness are both shock-responses to Mr. Terry's death.)

Your students may say that there is nothing wrong in not thinking about the future. Perhaps Lisa is not in a state of shock but rather very wise. In itself, there is nothing wrong with the capacity of the human being to be intensely aware of what is present. But, heightened consciousness of what is immediately present does not exclude consideration of one's future life. Indeed, rationality has sometimes been defined as the capacity to weigh future experiences over against present experiences. In this sense, the animal who lives only by instinct cannot be considered rational because it is totally a creature of the immediate present. Man, on the other hand, has the capacity through imagination and foresight to set goals and consider consequences and thereby project himself into future situations which can then be contrasted with the present situation in which he finds himself.

DISCUSSION: Does it matter?

12

If human life will eventually disappear from the earth, why bother trying to make things better? *i.e.*, getting rid of pollution, curing cancer, etc.

If everyone dies, why have goals for the future?

Two generations after you die, you most likely won't be remembered, so does it matter how you live? Does it matter what goals you have?

R73

Leading Idea 9: Caring for friends.

On the top of page 100, lines 1-10, Suki tells Lisa that the children in school have been very concerned about her, and this information seems to make an important difference to Lisa. You might ask your students why they think this would make a difference to her? She has been trying to convince herself that nothing matters. She has been telling Suki that she doesn't care about herself and Suki counters by telling her in so many words that other people care about her, whether she cares about herself or not. Have any of your students ever been cheered up when they found out that others cared about them? Is it true that we all need to be cared for?

This is one way of manifesting caring which seems to work — that is, makes a difference to someone who is feeling very badly about herself. Could your students think of other ways of manifesting care that, in their experience, have worked?

EXERCISE: Take a good guess.

These are difficult questions to which you might not know the answers. However, you may be able to make good guesses, based upon what you know of the diverse ethnic groups who are represented by your very own friends and classmates:

Answer true or false:

1. In certain ethnic groups, it is the custom for men and women alike to embrace and kiss when greeting each other. ______
2. In other ethnic groups, the custom is to be more reserved. ______
3. In most ethnic groups, it is considered proper to display affection towards little children, especially towards boys. ______
4. In one ethnic group (actually a sect), men and women are not even permitted to sit together in public gatherings. ______
5. Boys are generally expected to show more affection than girls are. ______
6. Some familial customs or habits have nothing at all to do with ethnicity, but are solely the norm for a particular family. ______
7. In big cities, ethnic groups keep their customs to themselves. ______
8. Even within certain families, affectionate behavior can be very diverse among various members. ______
9. In the United States, ethnic custom has priority over the laws of the land. ______
10. In certain respects, marriage ceremonies are different for different ethnic groups, but in a surprisingly large number of ways they are similar. ______

13

M74

DISCUSSION: Caring for friends.

How do you know when someone cares for you? How do you show that you care for someone else? Do you show your care for different people in different ways?

1. John Donne, the poet, wrote "No man is an island . . ." Discuss this. What does it mean? Do you think it's true?
2. How would you feel if no one cared about you?
3. How would you feel if you didn't care about anyone else?
4. Here is an old saying: "If I am not for myself, who will be for me? And if I am only for myself . . ." then what? Discuss. *R74*

14

Leading Idea 10: Parental affection.

When Mark sees his parents embracing he calls to them to "break it up," and they simply ignore him. What you should try to help the students in your class see is that Mark is rather pleased with his parents embracing — it makes him feel good while at the same time, he feels free enough to tell them good-naturedly, to "break it up." In a symbolic way it represents something healthy and playful not only about his parents but about the family relationship as a whole.

Leading Idea 11: Manners.

Manners are a minor form of ceremonial behavior. As such they serve to smooth and lubricate social relationships, while promoting and intensifying the cohesiveness of the group. The manners that parents insist upon with their children, such as table manners, are frequently useful for promoting family togetherness at meal-time and other domestic occasions. It is true that children will often seek to appraise manners in a very strict, rationalistic way, and will rebel against what they perceive to be the irrationality of mannerly conduct. And much of it is irrational, in the sense that it makes no more rational sense to put the knife or the fork at the right of the plate. It is merely convention that dictates their place. But this convention is one that is shared by the community at large and thus becomes a medium of communication on a certain level.

You, as a teacher, may find that when the topic of manners is introduced in your classroom, it will produce a number of negative comments and relatively few supportive opinions. This is because many people, however strongly they may be convinced that manners are important and justifiable, cannot seem to find sound reasons to support their argument. It is therefore up to you to remedy the weak side of the argument (whichever that is), and to help these children verbalize their intuitions. Perhaps the best way to begin this discussion is to turn to the discussion plan on Manners and to see if these items produce the kind of dialogue that is helpful in looking at manners within a social framework.

DISCUSSION: Manners.

1. Are manners important? Why or why not?
2. In what situations are manners used? *i.e.*, table, greetings, conversations, etc.
3. How do manners differ from laws?
4. Are manners a big brother?
5. Could people get along without manners?
6. Should you avoid the company of rude people?
7. Can someone be rude and have good intentions? (*i.e.*, be kind-hearted and just be ignorant of manners?)
8. Does not using manners show i) laziness, apathy, ii) self-centeredness, iii) ignorance of manners?
9. What situation would we have if people abandoned all manners?
10. Some people say manners strengthen social togetherness, *i.e.*, in greeting someone you indicate a social bond between the two of you, *i.e.*, in sharing the same table manners, you indicate shared customs which create and strengthen bonds. If this is true, can manners exclude people? *i.e.*, if someone doesn't know your table manners, he/she can feel awkward, left out.
11. Find out about and discuss how manners differ from culture to culture. Are there different manners for different groups? *i.e.*, children, adults, royalty. *R75*

15

16

DISCUSSION PLAN: Manners.

1. Someone once said, "Manners are minor morals." Do you agree?
2. Could a person be a good person and still have bad manners?
3. Could a person be a bad person and still have good manners?
4. Are some manners more important than others? Can you give examples?
5. Do you excuse bad manners in others more readily than you do in yourself?
6. Do you excuse bad manners in others less readily than you do in yourself?
7. What is the difference between "good manners" as personal habits, and being *considerate* towards others?
8. Are there times when observance of good manners can smooth over an awkward situation?
9. Are there situations in which good manners are out of place?

ML2-10

DISCUSSION: Manners.

1. Does it sometimes seem to you that "manners" seem to make no sense at all?
2. Do you think that sometimes people's manners seem entirely irrational?
3. How is it that irrational manners become accepted?
4. Can you try to trace back some behavior that is considered "good manners" and that makes absolutely no sense, to some past reason that may have been justified?

17

5. For example, do you think the custom of a gentleman tipping his hat when meeting a friend ever had some kind of meaningful social significance?
6. Can you think of other symbolic gestures which today have apparently no social use, but which may once have had?
7. Do you think it would be wise to discard manners that no longer have the significance they once did?
8. Can you offer a useful definition of "good manners" that would apply to behavior that is relevant in our own time and place?

(To the teacher — the children will probably come up with some very useful suggestions here. While they will most likely do well on their own, it might be helpful to have ready in your own mind some of your own criteria for "good manners" and their usefulness in the modern world.) *M75*

Leading Idea 12: Taste.

On page 101, line 34, Mrs. Jahorski argues that if one observes social rules one can be said to have good manners. However, when we call food "good," it has nothing to do with rules. As Mrs. Jahorski remarks, "good food depends on taste."

But what is taste? The better food tastes, the better it is judged to be. So it is not a matter of conformity to rules but a matter of conformity to taste. Now there are two meanings for the word "taste." There is a *sense* of taste and there is taste in the sense of critical *judgment.* Mrs. Jahorski is here using the word taste in both senses. She is using it in the first sense, obviously, in that we can't tell anything definitive about food unless we taste it. She is using it in the second sense when she means that a connoisseur of food, such as a chef or gourmet, would have critical taste or judgment when it comes to distinguishing between better and worse kinds of food.

Suppose you ask some children about six different kinds of candy in a candy store showcase. Can they "taste" them all? Yes. If you ask, "do they all taste equally good?" they will probably say "no." "Some taste better than others." Now very often the reason for this is that children detect something present in one candy that is absent in another — usually either an ingredient or a texture. Thus, there is a basis for their preferences, even though they may not be able to articulate it. As they grow older, they will cultivate their taste in both senses of the word. As they cultivate their critical judgment they will develop a more selective and judicious sense of taste. The child who is on his way to becoming a gourmet will cultivate increasingly better taste experience and will gradually acquire preferences for better foods, and better beverages.

Thus, it follows that "taste" in both senses of the word is not something with which we are born, but rather something which we cultivate. Education and the quality of teaching to which we are exposed has everything to do with this cultivation. As a teacher, you can help children grow in their capacity to appreciate better food, better music, better art, etc., by helping them to acquire the critical judgment that is essential in this process. Very often children do not seem to have "taste" because they have not experienced options in their lives. They have been fed one kind of food, they have been given one kind of clothes to wear, one kind of beverage to drink, one kind of music to hear and consequently have no basis for comparison. Of course, even with the options, it is up to the teacher to help children develop some *criteria* for preferring one type of experience over another.

18

DISCUSSION: Standards, rules and taste.

Some things which we choose because of our standards (or criteria.) Some things we choose because of our taste. Some things we choose because there are certain rules involved, such as, we cannot choose to buy a house that doesn't belong to the person trying to sell it.

How would you articulate the difference between a "rule" and a "standard"? How would you articulate the difference between "standards" and "taste"? Which of the three, *standards, rules,* and *taste,* have to do with *thought?*

Which of them have to do with one's *emotions?*
Which of them pertain to *will?*

What do they have to do with *judgment?*
Do you find it difficult to distinguish between "standards" and "taste"?

M76

19

EXERCISE: Standards, rules and taste.

In the following judgments, say whether each is based upon standards, taste or rules, alone or in conjunction with any of the others:

For example: Buying a particular house. standards, rules & taste.

1. Choosing a bedroom set. ______________________________
2. Selecting desert in a restaurant. ______________________________
3. Falling in love. ______________________________
4. Voting in the elections. ______________________________
5. Selecting the winner in a contest. ______________________________
6. Selecting a color to paint your room. ______________________________

M77

DISCUSSION: Taste.

20

1. How much does "taste" depend on family background? on personal preference?
2. "The better the food tastes, the better it is." Discuss this statement. *i.e.*, better in quality of taste, or in nutrition?
3. Can something taste good and be non-nutritious?
4. What does good taste tell you about food, if anything?
5. Do people judge food by appearance and odor as well as by taste?
6. When a taste has to be cultivated, what does that show you? Does it show you that some taste qualities are not obvious at first?
7. Why bother to cultivate taste?
8. Can there be *criteria* for taste? Or, are judgments of taste personal?
9. Is the taste of "expert" chefs the standard of good taste?
10. When you want to cultivate your tastes, should you seek out what the experts say? Why rely on the taste of experts at all? Can the experts disagree on taste? If they can, then is taste a "matter of taste"? *R76*

Leading Idea 13: What are standards?

The words *standard* and *criteria* mean virtually the same thing. But they should not be confused with *rules.* As Mr. Jahorski points out on page 103, "rules tell you how to act . . . a standard is a measure you use when you judge." Mr. Jahorski is correct that standards are often measures. For example, there is the yardstick which is a standard that is used to measure distance. When the yardstick is taken as a unit of measurement, we can measure a field in terms of so many yards.

But a standard is also, Mr. Jahorski suggests, a means of making judgments. These may be qualitative judgments as well as quantitative ones. For example, we judge whether a person has good eyes by using the standard of "20-20 vision." Or, children may decide between two pairs of denims by using the standard of "which one is more bleached out." In this latter case, the standard serves as a reason for a choice. ("Why did you choose those jeans?" "Because they are more bleached out.")

It is not the same with rules. A rule is socially insisted upon; it is in some sense a convention to be followed. Take cooking: a *recipe* is a set of rules for cooking. But each person who tastes the finished product will have his own standard of judgment — "It's too sweet," "It's not sweet enough" and so on. Children may choose their own standards or criteria. Once chosen, such standards help explain why the children choose one thing over another.

One's standards are generally involved in making a decision. If your family is going to buy a house, there are many *factors* to be taken into account: the location of the house, its size, its appearance, etc. Now, the family will consider each of these factors, and will make judgments about them using their own *standards*. They will set up criteria or standards of how large the house has to be *for them*, what style is inappropriate *for them*, what distance from the nearest school is too far *for them*, etc.

Now this is much different than the rules of baseball, or the rules of chess. If you play baseball, you must obey the rules of baseball; if you play chess you must obey the rules of chess. But standards are guiding considerations that one brings to bear upon the making of a personal decision.

These standards are not fixed for one's entire life. With changing experience, one's standards for individual choices may alter. This does not mean that they are unimportant. On the contrary, they are very important, for they act as the guidelines we often employ in making important decisions. Children should, thus, be encouraged to examine their standards, to compare them with those of their classmates and to improve their standards as they grow older. One can usually tell how good one's standards are by looking at the results of their application: the standards that produce a richer life on the part of the child are the better standards.

21

DISCUSSION: Your standards.

The Jahorski's discussion of standards can be extended to your life. What do you regard as a "good student"? or a "good friend"? or a "good person"? List your standards for each. Have your friends do the same. Then compare your lists. How do you differ? Where are you the same? *L67*

22

ACTIVITY: Personal standards.

Make a collage of magazine pictures of people who appeal to you. When you are finished, study what you have made. List the traits and physical qualities which the people seem to share. How do these compare with your "good person" standards in the above exercise? *L68*

EXERCISE: Defining "good."

Draw a line from the word in column 1 to the phrase in column 2 that it most adequately defines:

Column 1	**Column 2**
well-behaved	a good time
capable	a good boy
real	a good carpenter
pleasurable	a good egg
fresh	a good diamond

23

M5a

24

DISCUSSION PLAN: Standards.

On page 103, Mr. Jahorski says that "a standard's a measure you use when you judge."

1. Is your school far away from where you live? What standard do you use to determine what is far and what is not?
2. When people say that stars are far away, what standard are they using?
3. When people say that professional basketball players are tall, what standard of height are they using?
4. When people say that skyscrapers are "tall," what standard of tallness or height are they using?
5. When people say that Napoleon was important to history, what standards are they using?
6. When people say that India is a "poor" country, what standard or standards are they using?
7. When people say that a singer is popular, what standard are they using?
8. Is the Constitutional requirement that a new president be 35 years old a rule or a standard?
9. If, in a certain course, one needs a grade of 60 to pass, is this a rule or a standard?
10. Which are more important in the development of civilization — rules or standards?

ML4-10

EXERCISE: Which standard to judge by?

If you were a judge in one of the situations listed below, which standards would you use to make your judgments? (Rank the alternatives in order of preference.) If you can think of another relevant standard, suggest it in column **4**.

	1.	2.	3.	4. (Other)
1. You're a judge in an ice-skating contest, and the standards you're thinking of using are **speed, grace, technique.**				
2. You're a judge at an art exhibit, and the standards you're thinking of using are **color, form, expression.**				
3. You're a judge at a rock concert, and the standards you're considering are **originality, melody, rhythm.**				
4. You're a judge in a spelling contest. How would you rank **spelling ability, good looks, nationality** as standards?				
5. You're a judge at an exhibit of antique furniture. How would you rank **age, design, condition**?				
6. You're a judge at an auto show, and the standards under consideration are **miles per gallon, comfort, appearance.**				
7. You have to choose a movie to which to give an Oscar. How would you rank **acting, photography, plot**?				
8. You're a judge in a trial. Do you sentence the guilty person on the basis of **the law, the harm he did, his motive**?				

25

ML13

Leading Idea 14: Rules.

Wherever conduct is socially regulated, it is regulated by rules. The boxing match proceeds according to the rules of boxing, whereas in a free-for-all, there are no rules, and anything goes. Sometimes the rules are very explicit. A meeting may proceed by Roberts Rules of Order. The World Series proceed by the rules of baseball. Citizenship is a matter of obyeing the rules of a country.

In other situations, the rules may not be so clearly spelled out. For example, there are no clear rules for dating, at least in this country. That is not to say that there are *no* rules of dating; it is just that they are not very clear.

Very often rules and standards interact. As mentioned before, cooking is a good example. Sewing is another. In cases such as these you must often test the rules against your own judgment. You might like the dress to be a little different, a bit more *full* than the pattern calls for. So, using the standard of *fullness,* you increase the amount of material you use in the skirt of the pattern, although in all other respects you follow the rules. On the other hand, if you want a standard dress, you follow the pattern exactly.

DISCUSSION PLAN: Rules. **26**

1. What would things be like if there were no
   a. rules of grammar?
   b. card game (e.g., bridge) rules?
   c. safety rules in school (e.g., fire drill rules)?
   d. rules for drivers and pedestrians?
   e. rules of baseball?
   f. rules of evidence in court?
   g. parliamentary rules?
2. Can rules be changed? How?
3. What is the difference between rules and principles?
4. What is the difference between rules and standards?
5. What is the difference between rules and laws?
6. Are all rules made by people?
7. How can we tell good rules from bad ones? *ML3-10*

Leading Idea 15: Standards and "if . . .then" sentences

At the bottom of page 103, and at the top of page 104, Mark and Maria discuss the question of criteria with reference to sentences taking the form "If . . . then." In this fashion, they are able to specify their value judgments more clearly. Thus, as Mark suggests: If we were to try to determine what a *good skater* is, we would have to know by what criterion or standard we are judging the skater to be good. For example, if we were to use the standard of *speed*, then it might turn out that Joan would have to be judged a good skater and Mary a poor one. On the other hand, if we were to use the criterion of *gracefulness*, then Mary might be considered the good skater and Joan the poor one. So the value judgment we come up with depends upon the criterion that we employ in the process of judgment.

Notice that criteria also serve as our reasons. *Why* do we think that Mary is so good? Because, we respond, she is so *graceful*. This is especially useful in understanding departures from established rules. Thus if you should ask "why didn't you follow the recipe in making those cookies?" the answer may be given in terms of the need for greater sweetness. Whenever deviation from rules must be justified, the justification we offer generally takes the form of citing our criteria as our reasons for doing what we did.

EXERCISE: Standards.

1. If we use the standard of ________, then Aaron Burr was a scoundrel.
2. If we use the standard of ______________, then Achilles was a hero.
3. If we use the standard of ________, then Seattle Slew is a good horse.
4. If we use the standard of _____________, then dogs are good animals.
5. If we use the standard of ___, then table knives are good instruments.
6. If we use the standard of ____________, water is a good substance.
7. If we use the standard of ____________________, today is a good day.
8. If we use the standard of ________________, roller coasters are good.
9. If we use the standard of ______________________, tables are good.
10. If we use the standard of __________________, movies are good.
11. If we use the standard of ________________, going over Niagara Falls in a barrel is bad.
12. If we use the standard of __________________, today is a bad day.
13. If we use the standard of _______________, water is a bad substance.
14. If we use the standard of _______________________, smoking is bad.
15. If we use the standard of ______________________, wealth is good.
16. If we use the standard of _________________________, sleep is good.
17. If we use the standard of __________, unlimited political power is bad.
18. If we use the standard of ________________________, mud is good.
19. If we use the standard of _____, F. D. Roosevelt was a good president.
20. If we use the standard of ______, F. D. Roosevelt was a poor president.

ML15

Some additional questions about chapter ten.

1. On page 99, Suki says that it wasn't until she accepted her mother's death that she began to feel better. What do you think she means by these words?
2. Do you think there is any connection between acceptance of things we cannot change and being able to do what you want to do?
3. Why do you think it made Lisa feel better to know her classmates were concerned about her while she was absent from school?
4. Why do you think Lisa wants to be left alone — or does she?
5. Lisa says, "I'm not anything and I don't ever want to be anything." Do you think she really means these words?
6. Why do you think Lisa follows the above sentence with the words, "When he was here, I was never alone."? Do you see any connection between the two ideas — not wanting to be anything, not feeling she is anything, and realizing that when her father was around, she was never alone?
7. Why does taste have nothing to do with rules? Or does it?
8. Is there any relationship between standards and rules?
9. What is that relationship?
10. Are standards always involved in personal judgment? Why?

S15

28

19

ANSWERS M77

1. standards (for quality) and taste)for personal preference.)
2. taste.
3. some people would say "taste" others "taste and standards." It is a debatable question.
4. Hopefully, rules and standards (although there are people who believe it is valid to "think with your intuition," i.e., going along with taste, in this matter.)
5. Rules and standards.
6. taste.

27

ANSWERS: ML15

Some suggested answers for exercises on standards. (Each of these items can be answered in any number of ways. What you are looking for is a criterion or standard in each case which is both plausible and objective. Students should be encouraged to use their ingenuity and come up with a broad range of answers, many of which might very well be preferable to those shown below.)

1. treachery.
2. fighting ability.
3. speed.
4. faithfulness.
5. capacity to cut food.
6. capacity to relieve thirst.
7.
8. capacity to produce thrills.
9. usefulness as writing surfaces
10. entertainment.
11. personal safety.
12. -
13. avoidance of drowning.
14. health.
15. increased purchasing power.
16. restfulness.
17. personal rights of citizens.
18. helpfulness in getting us dirty.
19. (a) length of years in office.
    (b) number of reforms proposed, etc.
20. readiness to retire, etc.

ANSWERS M49

1. C
2. E
3. D
4. F
5. G
6. B
7. A

1

ANSWERS: ML20

1. No windows in the school are closed.
2. All squares are things that aren't triangular.
3. All flowers are things that are not wastebaskets.
4. No peanuts are things that aren't tasty.
5. No people who were invited are people who weren't famous.

3

ANSWERS M51

A	B
1. All males are boys.	No boys are not males (t)
2. No guffs are quibs (t).	All quibs are not guffs (t)
3. No frogs are men (t).	All frogs are not men (t)
4. All unmarried people are bachelors (t).	No bachelors are married (t)
5. All female parents are mothers (t).	No mothers are not female parents (t)
6. All fowl are ducks.	No ducks are not fowl (t)

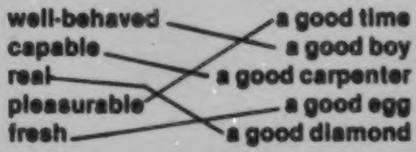
4

13

ANSWERS M74

1. true
2. true
3. false. (it is usually considered more appropriate to display affection toward girls.)
4. true
5. false
6. true.
7. false (In large cities, friendships often develop between members of different ethnic groups, and customs become known and shared.)
8. true
9. false
10. true

SOLUTION M5a


well-behaved
capable
real
pleasurable
fresh
a good time
a good boy
a good carpenter
a good egg
a good diamond

23

CHAPTER ELEVEN

LEADING IDEAS

1. Lisa's resentment.
2. Hitchhiking.
3. Lisa's awareness of her own complex feelings.
4. The attractiveness of danger.
5. Tony and Harry's despair about the reasoning process.
6. Harry's question about questions.
7. Is looking for answers natural?
8. Are there moral qualities we can have too much of?
9. Beauty contests.
10. Grading.
11. Mr. Partridge's sexism.
12. Student voice in running schools.

CHAPTER ELEVEN

PREFACE

Furious with her mother, Lisa rushes out of the house. A car pulls alongside her as she is on her way to school and the driver tries to pick her up. Lisa escapes although she is aware of having been felt both attracted and apprehensive. Later she discusses the incident with Suki, and recalls that the adventure had its inviting aspect. Suki does not share Lisa's optimistic interpretation of the incident.

Meanwhile, Harry, Tony and their friends still have a sense of futility over the work they have done regarding reasoning. Their arrangements work with false beliefs as well as true beliefs; therefore, they reason, the syllogism enables anyone to prove just about anything. But Lisa and Mark refuse to be discouraged. They insist that their discoveries do have some value. All that is necessary is to keep in mind that the premises must be true and the arrangements correct. If this is done, the conclusions are sure to be true. Lisa defies Tony and Harry and demands they show her just one case where this would not be so.

At home with his father, Harry ponders the nature of questions, and this leads him to consider the nature of inquiry itself. At first, Mr. Stottlemeier is somewhat evasive but eventually Harry is compelled to ask whether "we ask questions because we've got problems." This leads to a realization on Harry's part (although with his father's help) that we ask questions not merely to find answers but to get to know the larger problem that is involved. For example: Harry and his friends have been involved in inquiry regarding reasoning since the beginning of the book but only now are they beginning to understand the nature of the problem. As they become more involved, they are slowly beginning to understand what they are trying to do.

The last episode in chapter eleven is one in which Mr. Partridge comes to the class to get the opinion of the students about the survey planned by the editors of the year book. A number of the students raise objections to beauty contests and contests about "who is most likely to succeed." Further, they object to the idea of students grading one another. Tony pushes the issue to a higher level of generality: does this mean that there shouldn't be grading at all, even in academic subjects? Fran argues that children grade each other only because this is something they were taught to do by adults. Lisa implies that grading is irrelevant because each person is beautiful or intelligent in his or her own way. Tony can only see this as a call for the abandonment of all rules and standards.

At this point, Luther observes that the elimination of the contest questionnaires would mean a reduction in whatever voice the students had in the running of the school. To this, Mark and Fran respond by calling for student participation that would be more meaningful, rather than less.

Leading Idea 1: Lisa's resentment.

Lisa is asked to run an errand. She has plenty of time but she performs the errand grudgingly. She seems to feel that her mother is imposing on her, and she does not like it. Yet to someone looking at the situation from the outside, unaware of Lisa's father's death, it might well appear that Lisa is being very irritable and inconsiderate. But Lisa's conduct is apparently evidence of her resentment. On page 99 in the last chapter, Lisa had told Suki that since her father died, "I can't talk to her and she can't talk to me . . . She can't seem to manage without him. She's helpless, can you imagine? She keeps asking me what she should do."

Your students might want to talk about how they feel when adults around them appear helpless. Is it frightening? Is it natural to feel resentful when adults become suddenly dependent upon children? When children feel resentful or frightened, do they do things that at other times they would be ashamed of? Is it possible for a child of 13 to understand an adult's helplessness, and overcome such feelings of resentment?

DISCUSSION PLAN: Dependency.

1. You are dependent on your parents. Are your parents dependent on you?
2. Do your parents depend on each other?
3. When there is a loss in your family, it affects you personally, but can you forget your own feelings for a while and understand how the other people in your family are affected by the loss?
4. Lisa felt that her mother was helpless and resented being asked to do extra errands. If Lisa put herself in her mother's place and realized that her mother was also trying to cope with the death of Lisa's father, would Lisa be less resentful?
5. By putting yourself in another person's place, do you get a better understanding and perspective of the situation? *R78*

1

DISCUSSION: Dealing with a parent's helplessness.

Lisa is angry with her mother's helplessness. In a previous discussion, we asked whether it was rational to be angry in certain situations. Then we asked whether anger, or whether any emotion, is ever *rational.* Let us again consider this question.

1. Is anger ever rational&
2. Can we control anger by giving *reasons* against it?
3. If anger and resentment are not rational, in what way, if any, can we make any sense of these feelings?
4. Can we at least understand the circumstances that sometimes lead to anger?
5. Does "anger" seem an appropriate response to the circumstance that Lisa is in?
6. Can you remember any time when some adult whom you trusted appeared helpless?
7. Can you recall if you felt angry then? Or perhaps you felt frightened?
8. Do you see any relationship (in your own responses to helplessness in adults) between feeling frightened and feeling angry?

M78

2

Leading Idea 2: Hitchhiking.

On pages 105-106, we see Lisa being very tempted to hitchhike a ride with some man. To many young people, hitchhiking represents adventure. To others, it represents escape. To others, it is a way of rebelling against the authority that they have been subjected to at home or in school. There is little doubt that children at the adolescent period of their lives are beginning to look for new experiences and to be fascinated by the unknown and the different — whatever would take them away from their present situation. On the other hand, the inexperience of children makes them terribly vulnerable in such situations. Young people are not necessarily adept in sizing up the character of a stranger at a glance or in picking out the cues in a situation which might lead them to suspect possibility of foul play.

You could begin the discussion of this idea by asking your students if they think there is some connection between freedom and mobility. And if so, does hitchhiking represent for them a new experiencing of freedom? You could encourage them to verbalize what they see as positive (if anything) in hitchhiking — what attracts them to it. Then ask them to list the negatives. Can they think of other, safer ways of accomplishing the positives that they have verbalized?

Another approach would be to try to get the students talking about their feelings regarding strangers, people who are different, people who represent another culture or another point of view. Would they like to get to know these people? What would be a way of accomplishing this, other than hitchhiking?

One of the insights that might come out of such a discussion is the positive value of *risk-taking* when it is meaningful in terms of one's growth. To hitchhike is, in a sense, a negative action; it is a reaction against what is present and distasteful in our lives. On the other hand, taking a risk in committing oneself to an action or venture that we believe in, although aware it is dangerous, can be, under certain circumstances, a positive thing and as such, helps us to grow in strength and character. Your role in the discussion is to try to help your students see the complexity of their motives in wanting to hitchhike — to encourage them to talk about their feelings so as to come to a better understanding of the action.

Leading Idea 3: Lisa's awareness of her own complex feelings.

This might be the first time that Lisa is so aware of her feelings, and the fact that they are complex and in opposition to one another. On the one hand, she is aware of the danger of hitchhiking; on the other hand, she is yearning for adventure and would like very much to get away from her home situation. Her awareness at this time enables her to see the external situation which she is trying to decide upon (whether to get into the car or not) and an internal situation which is very complex, (resentment at her mother's helplessness, her father's death and her yearning for adventure.)

Perhaps you could ask your students if they have ever been as *aware* of the complexity of their feelings in the recent past as Lisa is in this situation. How does this awareness come about? Do they think they have grown in this kind of awareness since the beginning of this course? Do they think this kind of awareness is a positive or negative thing in their lives?

Lisa is very conscious (p. 105) that her parents had warned her to do everything possible to avoid situations with which she could not cope or control. This is one of the things she seems to be weighing: should she put herself in circumstances where there is a good chance that she can not handle the situation, take a chance and see what happens? Is this the way one learns about oneself? Is this the way to learn about life? Or are her parents right — that putting oneself in situations where one has no control is foolhardy and counterproductive?

EXERCISE: Your point of view.

Read the following paragraphs and underline the sentence below each with which you most closely agree:

1. Jane's father is very sick in the hospital. Her mother goes to the hospital every day, and every day she comes home sad and dejected. She keeps saying, "If only I had been a better wife, this awful illness would never have happened to Jim."

   (a) Jane's mother feel guilty for neglecting her duties as a wife.

   (b) Jane's mother feels angry with her husband for being ill.

   (c) Jane's mother feels helpless, and by blaming herself, she is trying to regain a feeling of control over the situation.

2. George's young brother is severely retarded. His father worries about the time when he will no longer be alive to take care of his retarded son's needs. He hates the thought of putting him into an institution. Despite the fact that experts have told the father that there is no hope that the boy will ever be able to care for himself, every night, after a hard day's work, the father tries to teach the boy certain skills.

   (a) George's father is being cruel by demanding more of his retarded son than the poor child is able to do.

   (b) George's father is trying to combat his feeling of helplessness with respect to his child's condition by futile efforts.

   (c) George's father is being commendably persistent, and may succeed despite the expert's advice.

3. Mary's father has lost his job, and the family has had to go on welfare. Mary's father has been very critical of the way Mary does her homework, the way his son, George, speaks to his friends on the telephone, and the way his wife cooks dinner.

   (a) Mary's father is being overly critical as a way of showing that his advice is needed by the family and that despite his unemployment, he is contributing to the family's wellbeing.

   (b) Mary's father is taking out the anger he feels towards his former employer on his family.

   (c) Mary's father is making everybody suffer so they will know how it to feel worthless.

M79

Leading Idea 4: The attractiveness of danger.

Lisa says (p. 106) that she is particularly troubled by the fact that the danger had attracted her and that she had to struggle to overcome her own impulses, even though she knew at time how unreasonable they were. Very often, when exposed to danger, we learn new things about ourselves. We respond, become excited and often act with alertness and courage that we did not know that we possessed.

Another way of looking at the matter is not to put it in terms of the attractiveness of danger, but of the attractiveness of adventure or meaningful experiences — experiences that have a beginning, a middle, and an end, and in which we play an active and shaping role, while aware that there are other forces (call them luck or chance or fate) which are also at work. Ask yourself, which are the moments of my whole life with which I most identify? In which moments did I discover my "true self"? If you are being honest with yourself, isn't it possible that the moments in question are those in which you experienced adventure of one kind or another, moments in which you were too immersed to know what the outcome was going to be?

DISCUSSION: Risk-taking.

A. "Nothing ventured, nothing gained," is an old adage that many people believe but they also say, "Fools rush in where angels fear to tread."

What do these mean to you? How can both of them be true? Do they contradict one another? Is it possible to be a person who "ventures" and yet not be a "fool"? What is the difference between free and liberating risk-taking, on the one hand, and foolish and dangerous action, on the other?

B. Imagine a scale from 1 to 9. If "1" represents "foolish and dangerous action," and if "5" represents cautious behavior, and if "9" represents valid and creative risk-taking, at what number on the scale would you place each of the following activities?

1. hitchhiking
2. bike-riding in the street at night ______.
3. sticking to the same job all your life ______.
4. trying out for the drama club ______.
5. getting married ______.
6. going to the local college ______.

C. The activity above used a strange "scale." Most scales are arranged so that extreme oppositions appear at either end. But in the scale used it *appears* as if both "ends" are extreme opposites of the middle number of the scale. That is, it *appears* to be the case that numbers 1 and 9 on the scale are, each of them, exactly opposed to the central number, 5. But the person who thought up that scale insists upon the fact that the "appearance" is deceiving, that, in fact, the way *she* sees it, the risk-taking at number 1 on the scale is the exact opposite of the risk-taking at the other extreme, number 9 on the scale.

She obviously is using a *standard* for saying that the two are opposite. What standard could she be using here? Do you have any ideas? Let's talk about it a while, and see if anyone in the class can figure it out. If not, turn this page upside down,* and you will see what standard she was using.

M80

---

*The standard is destructiveness versus creativity. Number 1 on the scale represents the extreme of destructive behavior, while number 9 represents the extreme of creative behavior.

Leading Idea 6: Tony's and Harry's despair about the reasoning process.

It is interesting that Harry, Tony and Lisa realized in Chapter One of *Harry Stottlemeier's Discovery*, that the reasoning process they had discovered would not work unless the sentences were true. But they seem to forget this for a while.

On page 77 in *Harry Stottlemeier's Discovery*, Fran says: "I think we found out something that Tony and Harry have been looking for all along and couldn't find — the secret of why some pairs of sentences produce a true conclusion, and some produce a false conclusion." But Lisa and Fran are mistaken. They have not discovered the secret of why some pairs of sentences produce a true conclusion. What they have discovered is that certain arrangements of the middle term generally do not permit us to draw a valid inference from those premises.

However, the girls had obviously hit on something important. They had discovered that an argument, in logic, must have a valid form, and that logical form is independent of the truth of the premises.

Harry's discovery in Chapter One of *Harry Stottlemeier's Discovery* was very elementary. He hit on the fundamental way in which inference works when deriving one sentence from another. But when the children grow more ambitious and want to derive a conclusion from *two* premises, what they do not realize is that the task they have set for themselves is enormously more difficult. For most of *Lisa* they have been struggling to take into account the various possible forms of syllogism and reduce them to two acceptable forms which they can utilize in making inferences from a pair of premises, a procedure they plan to use for the purpose of justifying their beliefs. But they are aghast to discover with regard to two-premise inferences what they had known from the very beginning regarding one-premise inferences: *validity is independent of truth.* You can have valid arrangements with true sentences, with false sentences or with nonsense sentences. But if you wish to assure that the conclusion of a syllogism is true, then it must be *validly* derived from *true* premises. In other words, both validity and truth are necessary to assure the truth of an inferred conclusion.

The boys felt despair because they had been counting all along on the hope that once they had arrived at valid syllogistic arrangements, their task would be finished. Their task of finding validity has been accomplished, but now they realize that they must still find a way to ascertain the truth of their premises.

EXERCISE: Valid and invalid inferences.

A. Construct valid inferences with premises that are false. *(e.g.)*
All things made of green cheese are moldy
The moon is made of green cheese.

The moon is moldy.

This inference is valid. Both premises are false. The conclusion is also false.

B. Construct valid inferences with premises that are (supposedly) true. *(e.g.)*
All mammals are animals.
All cows are mammals.

All cows are animals.

C. Construct a valid argument with false premises and a true conclusion. *(e.g.)* **5**
No birds have wings.
All people have wings.

No people are birds.

This argument is valid; has two false premises, and a true conclusion. Thus, given the truth of a conclusion and the validity of an inference, we cannot thereby claim the truth of its premises. An inference can be valid with:

- i. false premises and true conclusion.
- ii. false premises and false conclusion.
- iii. true premises and true conclusion.

However, an inference is never valid with true premises and a false conclusion. *R80*

DISCUSSION: Are sentences about fictional characters true or false?

1. "Lisa's father died." Is that sentence true or false?
   (a) Is it a true statement of an event that occurred in the real world?
   (b) Or is it instead a true statement of an event that occurred within the world of this story?
2. In order for a sentence to be "true", must it be true in the real world? **6**
4. Does a sentence, in order to be considered "true," have to be true for any *possible* world?
   (a) Or can a sentence be considered "true" just with respect to one particular world, such as the world of a story book?
   (b) How are we using the word "world" here? Would you say it is used here as a synonym for "context"? *M81*

EXERCISE: Conclusions from false and true premises.

Part A: Match the conclusions in column "A" with the pair of premises in column "B" that would make each set a valid syllogism:

A	B
1. ALL Z ARE Y	(a) All feet are toothpicks. No wooden things are toothpicks.
2. NO LIPS ARE FEET.	(b) No glass eyes are blue things. All things made of glass are blue things.
3. NO PARTS OF THE BODY ARE FEET.	(c) All mammals are teachers. All humans are mammals.
4. NO WOODEN THINGS ARE FEET.	(d) All X are Y. All Z are X.
5. NO TEACHERS ARE IMMORTAL.	(e) No humans are immortal. All teachers are human.
6. NO THINGS MADE OF GLASS ARE GLASS EYES.	(f) All feet are noses. No noses are lips.
7. ALL HUMANS ARE TEACHERS	(g) No feet are fleshy things. All parts of the body are fleshy things.

Part B. Now read all the conclusions under column A above. Those which are true, circle. Those that are false, leave alone, and for those whose truth you do not know, place a question mark at the end of the statement.

Part C: Read all the premises in column B. Next to the following list of letters that correspond to the letters of the premises above, write T for each true premise, F for each false premise, and then write which pattern name each conforms to (you will remember from Chapter 8 that the children have given *names* to the syllogistic arrangements: Barbara Ann, Heather Ann, Heather Bea, Kathleen Bea, Kathleen Dee.)

(a) ______________ (b) ______________ (c) ______________
______________ ______________ ______________

NAME ....

(d) ______________ (e) ______________ (f) ______________
______________ ______________ ______________

NAME ....

(g) ______________
____

NAME *M82*

EXERCISE: False conclusions.

8

In the exercise you just completed, you were told that the syllogisms were all valid. You found that some of the premises were false, some true, and that some of the conclusions were false, and some true. Take another look at those syllogisms. Can you find any case where the premises are both true and the conclusion false?

Do you recall that we defined a valid syllogism as one that, when the form is correct, true premises will always lead to a true conclusion? Would you call this a "standard" or a "rule"? Why?

Can we derive conclusions that are true using false premises in a valid syllogism? Which syllogisms above are examples of true conclusions derived in valid syllogisms from false premises? *M83*

Leading Idea 7: Harry's question about questions.

Up to this point, Harry has been dealing with declarative sentences in his logic. What he is wondering about now is questioning, or interrogative sentences. Is it possible that they have a different logical status than declarative sentences? Both questions and assertions are sentences. But, assertions are sentences that state or declare something and are therefore either true or false. However, questions, like exclamations, are not generally considered either true or false.

There are many considerations that bear upon the nature of questions. For example, you can ask whether a question is based on false or true assumptions (Example: What sort of airplane did Caeser fly? is obviously based on a false assumption.) Or the assumption may be self-contradictory (for example: when is a fire engine not a fire engine?)

The point is that Harry's curiosity about questions shouldn't be dismissed as idle. Having explored the problem of inference from assertions, he is beginning to realize that assertions are frequently nothing more than answers to questions. Hence, the importance of finding out what a question is.

If what Harry is concerned about is the nature of inquiry, then it would be natural for the beginning of such an investigation to involve a consideration of the nature of questions.

Leading Idea 8: Is looking for answers natural?

People do find themselves perplexed, wondering, baffled at times. But does it follow from this that they are looking for answers? (You may remember that, in *Harry Stottlemeier's Discovery,* chapter 5, the question comes up whether we go to school to find answers or whether we go to school to learn how to ask the right questions.) But what's the point of asking questions?

Mr. Stottlemeier thinks there is a real point to asking questions; it is the forward edge of inquiry. It is one of the preliminaries of search procedure, and what it will lead to is not a set of answers but the disclosure of the underlying problematic situation. For example, in the slumber party in Chapter Six in *Harry Stottlemeier's Discovery,* Laura begins with a question: How can it be that she dreamt about her grandmother, who was already dead, and yet she had the feeling that her grandmother was *causing* her to have the dream? Now this question is left unanswered. It is generalized into the broader question: "Is it possible that all the thoughts in our minds are caused by things outside our minds?" This question in turn raises a still more general issue: "What is a mind?" This is followed by still another question: "What is the relationship between the mind and the body?"

Thus, in this chapter you see that, starting from a relatively narrow and specialized question, the children move to the enormous philosophical issue of the mind/body problem. At the end of the chapter the problem is still unresolved — just as it is unresolved for modern philosophers. What has occurred? The question triggered the search. The search turns up the underlying problem. Alternative formulations of the problem are taken into consideration, and although one does not end up with a definite answer, one does have a much greater appreciation of the nature and complexity of the problem, and of the nature of the procedures to be employed in inquiry. Once children begin to accustom themselves to engaging in inquiry of this kind, they will begin to examine not only the problem but the assumptions they have made in investigating the problem. They will reappraise the concepts with which they have been working. For example, one would expect that the girls in Chapter 6 in *Harry Stottlemeier's Discovery* will, on some later occasion, be led to recall the assumption they made on page 27 that thoughts are in the mind, while the things that cause those thoughts are outside the mind. That is, they may begin to wonder what justification there is for assuming that the mind has an inside and an outside. Becoming aware of dubious assumptions is progress in inquiry.

Now you, as a teacher, might be asking yourself, "wouldn't this just confuse children? Shouldn't we give them answers, if only the answers in the textbook?" However, answers are often ways of closing off inquiry, and very often they have unexplored assumptions which make them dubious. Such assumptions should be exposed, but generally the only way to expose them is by probing the child who is asking the question. So to get back to the leading idea, "Is looking for answers natural?" what we see now is that this question, itself, is questionable. As Harry's father implies, asking questions is not necessarily the same thing as looking for answers. Furthermore, looking for answers might be conditioned by the way we are educated as much as it may be indicative regarding what is natural.

Suppose your students were to ask you, "Who discovered America?" What would you do? Would you simple *give* them a factual answer? Would you send them to a reference book? Isn't the proper procedure in this situation to begin a discussion as to the meaning of "discovering a new land?" Shouldn't children be steered to confront the issue: how can someone have discovered an area where people are already living? What does the question itself imply about how we view different peoples?

Suppose a student says, "Why did Japan attack the U.S. at Pearl Harbor?" Now here, there is no question that Japan attacked the U.S. at Pearl Harbor, but you really cannot answer the question without getting into what preceded that attack — the whole problematic *situation* of the control of the Pacific, of who was to dominate the Pacific from a military, political and economic point of view. Those were the issues between the U.S. and Japan prior to the attack. The attack has no *meaning* unless put in the context of that rivalry situation.

Thus, unless the child is led to explore the *context* of the situation about which he has raised the question, or the underlying assumptions of the question, giving him an answer can be very misleading. So Harry's remark on page 110, "The reason I ask questions is not so much to get answers, as to get to know what the problem is," should give you an alternative understanding of the meaning of children's questions and of the nature of inquiry.

EXERCISE: Asking the right questions.

In each of the situations described, underline the question that will give the most valuable information.

A. Tina has to travel from New York to a small town in Michigan, She wants to know the cheapest way to get there. She has called the airline company, and they have informed her that they fly to a city 50 miles away from the small town that is her destination, but that she could get a bus connection to take her the rest of the way. The air fare alone would cost $150 round trip. Tina decided to call the bus company to ask:

1. How much it would cost to travel *from* the city to which the airline flies *to* the small town that is Tina's ultimate destination.
2. Two questions: how much it would cost to connect the bus with the flight 50 miles away to the small town, and secondly, how much it would cost to go the entire way by bus alone.
3. How much it would cost to go the entire distance by bus.

B. Stanley is studying grammar. He has learned that a preposition takes an object, or in other words, a preposition takes a noun in the objective case. He has also been taught that a relative pronoun must always agree in case with its antecedant. He has come across a puzzling sentence: "John, for whom I would go to any extreme, asked a great favor of me." He wants to know:

1. Is "whom" a relative pronoun referring to "John"?
2. Does the rule for prepositions take precedence over the rule for agreement of relative pronouns and antecedents?
3. Should not the sentence read, "John, for *who* . . .etc.?

C. The children in Lisa's class have learned that certain sentences are reversible and others are not. They have learned that all sentences beginning with "no" remain true when reversed, but this is not true for sentences beginning with "all." At first they thought that *all* sentences beginning with "all" were irreversible. But they soon saw that in certain cases, "all" sentences *were* reversible. They want to know:

1. Did we make a mistake when we said that "all" sentences are not reversible as "no" sentences are?
2. Are there some special cases of "all" sentences which *are* reversible?
3. Are all the rules we are learning worthless since there always seem to be exceptions?

M55

Leading Idea 9: Are there moral qualities one can have too much of?

On page 111, Mr. Partridge says that one can have too much loyalty and too much perseverence. Lisa then wants to know if one can have too much of other moral qualities, like truthfulness and honesty. Perhaps a way to begin consideration of this leading idea would be to have the children make a list of moral qualities. You might ask them to identify the moral qualities of the children in the novel. Once this list has been assembled, then the question is, "can one have too much of such qualities?" For example, can one have too much courage (rashness)? — can one be so loyal as to be fanatic? — can one be so cooperative so as to be pliable? — can one be so firm so as to be rigid and inflexible? — can one be so honest as to be dangerous?

What we said in the previous leading idea about questions and problems applies to this question: "Are there moral qualities one can have too much of?" It would seem that when questions come up such as these — "Can a person ever be too loyal?" or "Can a person ever be too honest," what we see is just the tip of the iceberg. As the question stands — there is no answer. What is needed on someone's part (preferably the teacher's) is more questioning about the assumptions that underly the question itself. For example, if it is a question of loyalty, is it loyalty to a friend or an institution? Is it loyalty to some abstract cause?

To ask how there can be too much of morality is like asking whether you can have too much of a good thing. The key word in this question is moral. If by moral you mean a word that is purely honorific (a term of approval or homage or laudatory praise), then it would seem to be inconsistent to claim at the same time that there could be too much of it. But moral can also be a descriptive term (for example, one could say that moral questions could be distinguished from aesthetic questions or from engineering questions.) In that sense it is used in a purely neutral sense.

Another way of approaching this question is to ask if it is possible that something that we define as *moral* can be too much. In other words, are there times when it would not be appropriate to tell the truth? Are there times when it would not be appropriate to be persevering? Are these qualities ends in themselves, or are they to be held intelligently and subject to judgment in their application?

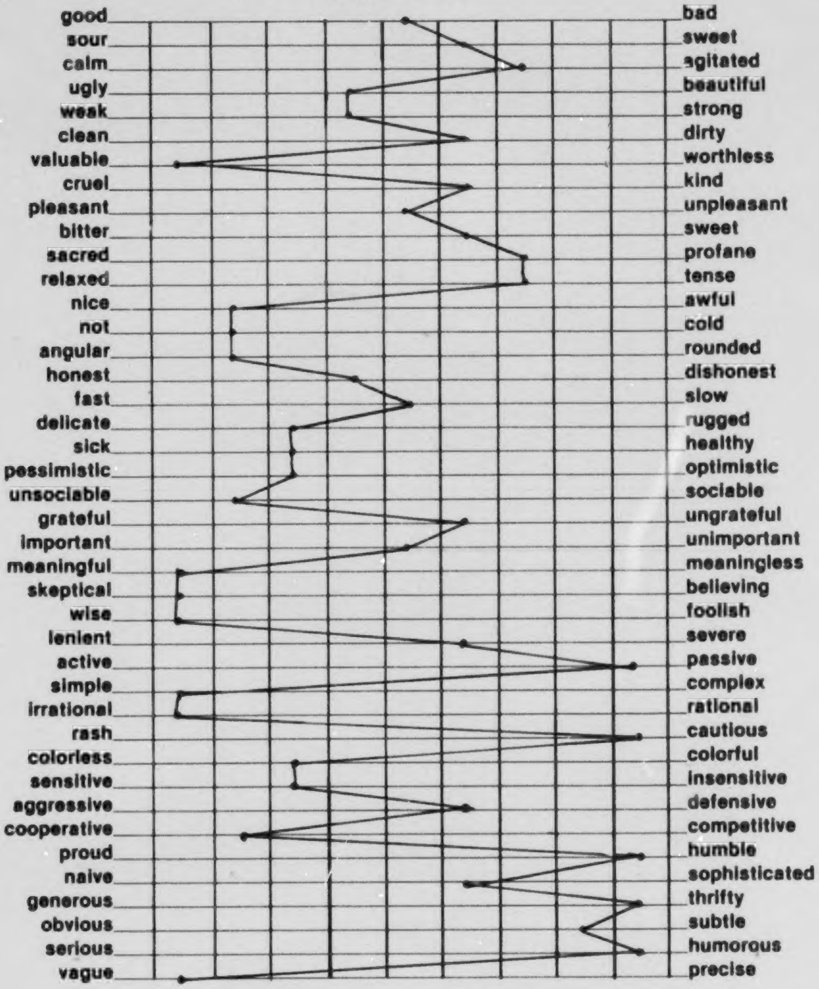
Mr. Partridge suggests that the children are too loyal to Mr. Spence. Now is the question are you being too loyal, or are you being uncritical in your loyalty? The children are trying to learn how to reason and to learn how to use good judgment. So all that one can say is that what Lisa seems to be struggling to express is that there is nothing wrong with being loyal to a friend, but that does not mean that we must be blind to that person's faults, and be unreflective about our own conduct. Mr. Partridge seems to be imputing blind loyalty to the children, and Lisa is saying we are neither blind nor unreflective.

ACTIVITY: What's your profile?

Directions: Each profile should be done with a different color crayon. The following are some suggested profiles that might be drawn: Harry; Lisa; Tony; Fran; My Actual Self; My Ideal Self; My Best Friend; Someone I Dislike; My Favorite Animal; The President; My Sister/Brother.

Each profile should be made with ruled lines connecting the dots. You should be able to do two or three profiles on the same chart.

Example
(My Friend)



SAMPLE

ML21

EXERCISE: What is "moral"?

"Moral" is sometimes used to mean "behavior or ideals that we approve of." Using *that* meaning of the term, we can see that what is "moral" to one person may *not* be moral to the next. For example, one person could see "determination" as a "moral" virtue, whereas someone else, looking at the very same behavior, might see it as far from moral, and call it, not "determination" but "stubbornness."

In the following exercise there will appear terms in column "A" which are usually used to refer to behavior or to ideals which are approved of. In column "B" write a term that *means almost the same thing* as the term in column A, but which usually is not considered "moral" and which is, in fact, used in a fault-finding manner:

Column A	**Column B**
1. idealistic	1. ____________________
2. gentle	2. ____________________
3. loyal	3. ____________________
4. firm	4. ____________________
5. honest	5. ____________________
6. thrifty	6. ____________________
7. patient	7. ____________________
8. charitable	8. ____________________
9. noble	9. ____________________
10. precise	10. ____________________ *M59*

11

DISCUSSION: Can someone be too "moral"?

1. Are there times when behavior or ideals which we identify as "moral" can be carried too far?
2. Can you think of a situation in which "being honest", although "moral" might be *inadvisable*?
3. Can you think of a situation in which a person could be said to be too "loyal"?
4. When a person has a moral ideal it is sometimes conceived of as an ideal goal towards which one is aiming, for example, one might believe in "peace," and use his own life for the purpose of furthering that end. With this in mind, do you agree with the statement, "The end justifies the means?"
5. Are there certain "means" you would refuse to use no matter what your moral goal?

M60

12

Leading Idea 10: Beauty contests.

Mr. Partridge tells the class that he has learned of a controversy as to whether there should be the regular contest this year. The contest involved sending a questionnaire around the school asking the students to vote on whom they thought would be the boy most likely to succeed and the prettiest girl. Evidently, the children in this school are at a point where they can begin to look at the underlying assumptions of such a contest. For example, they may be wondering what is meant by the word "success" or by the word "pretty." They may be wondering why "success" is associated with the boys and "pretty" with the girls.

Is it really productive to try to evaluate one another in terms of criteria that are very nebulous to begin with? What does such a contest tell one about the views of the students toward one another, toward each other's uniqueness and worth, toward beauty, and toward success?

13

EXERCISE: A contest.

We are going to have a contest. But the "winners" will not be any children in the class. Instead, the "winners" of this contest will be certain characteristics that will be selected as the "Ten Most Desired Characteristics That We Would Like To Have." From the following list of 30 characteristics, select the ten you most value in yourself and in others. The ten that receive the most votes will be ranked in proper order, and will make a new "Ten Best" list.

A. Place a check-mark next to each of the ten that you are voting for.

kind ____________
brave ____________
pretty ____________
fair ____________
well-groomed ____________
conscientious ____________
charitable ____________
tactful ____________
witty ____________
healthy ____________

ambitious ____________
intelligent ____________
charming ____________
friendly ____________
well-built ____________
neat ____________
determined ____________
graceful ____________
skillful ____________
precise ____________

studious ____________
clever ____________
gentle ____________
creative ____________
honest ____________
helpful ____________
lovable ____________
poised ____________
mature ____________
good-natured ____________

In addition, you may use the space below to cast one of your ten votes for a write-in vote. ____________________________.

B. Select someone to tally the votes. That person might do so by listing the categories on the board, and having each voter read aloud his or her selections, marking the appropriate places. *M61*

Leading Idea 11: Grading.

Fran asks Mr. Partridge where the idea of the contest, and of having students grade each other originally came from. Mr. Partridge replies that he has been told it's something kids just *naturally* like to do. Fran replies that if grownups weren't always trying to grade children, children wouldn't think of trying to grade one another. Here we have two opposite theories: one is saying that all children are naturally competitive and the other is saying that we are competitive because we are taught to be competitive. This is something that you should ask your students to consider. Do they naturally appraise, evaluate and grade each other? Are they "naturally" competitive, or do they think they are competitive because they are encouraged to be so?

Is there a difference between being competitive with one's peers and being competitive with oneself? Is it natural to appraise oneself? Always to expect more of oneself?

On page 112, the discussion becomes still more explicit regarding grading. Tony questions whether they should receive grades in their school subjects. He argues that there must be some standards. Lisa, on the other hand, observes that because we have different styles of learning and different styles of thinking, and implies that children should be judged individually rather than comparatively. Some teachers judge individuals by comparing them with the other members of the class. Other teachers compare each individual's performance with that individual's estimated promise or potential. It would seem that the second method is less invidious, tends to create less spite and resentment, and helps children to appreciate the differences among us. But this is not to imply that Tony is absolutely wrong. There is a place for standards. But the standards should be held by the teacher and the individual student as goals which are not absolute, but which depend upon the aims and objectives of society. For instance: Given a male-dominated culture, what sorts of athletic activities are stressed? Obviously those at which males excel — weight-lifting, boxing, javelin throwing, etc. As women become more liberated, we notice that the sports that are being emphasized are those which in the past have not been stressed because they are those in which women could excel equally well. For example, gymnastics, diving, skating, skiing. Wherever qualitative rather than merely quantitative standards can be applied, the door is open for people who can compete on other grounds than merely those of strength.

Members of prejudiced society tend to use standards which suit only their prejudices. For example, if we put a great stress on scientific and analytic thought, children who tend to be more poetic and sensitive will be made to feel that they are stupid. Thus, it is not that standards should not be applied, but they should be applied equitably and judiciously so as to allow for the unique differences of all children.

DISCUSSION: Natural competitiveness.

1. Do you think that children are naturally competitive?
2. Do you think that children learn to be competitive from adults?
3. Adults were once children, too. How did *they* learn to be competitive?
4. Is it something in the society that makes people act competitively?
5. How do you feel about competing with friends and classmates?
6. In which situations do you feel that you are competing?
7. How would you prefer to be graded, in a competitive manner that shows letter grades, or in a pass/fail system?
8. Are there certain benefits in showing letter grades? Are there other benefits in pass/fail grades?
9. Would you prefer a system of grading that would allow you to sort of compete with yourself, that is, to see how much better than before you can push yourself to do now?
10. Do you think a system of self-grading would be good?
11. Do you think you would be able to grade yourself?

M62

14

15

ACTIVITY: Rate yourself.

On the chart below, place a small dot on the line that corresponds to where you rate yourself in each of the activities or studies listed on the left.

	poor	fair	good	very good	superior
Art					
Athletics					
Cooking					
Dance					
English Composition					
English Literature					
History					
Mathematics					
Music					
Reading					
Science					
Writing (creative writing)					

Now draw a line connecting all the dots, and see if the line is straight or if it has "ups and downs."

M63

Leading Idea 12: Mr Partridge's sexism.

Lisa immediately picks up Mr. Partridge's sexism with regard to contests. She alludes to it when she asks ironically, "Did you say best-looking boy and the girl most likely to succeed?" Mr. Partridge's rather shocking reply is that he thinks beauty contests should be run for girls and not for boys, that that's the way it's always been, and further, that history teaches us that men have the greatest responsibilities and they are the ones who have to be the most intelligent to succeed. To Mr. Partridge, apparently, it makes good sense that we should have contests to vote on who we think will be the boy most likely to succeed.

You should have your students discuss this issue not only in regard to the obvious sexism, but in relationship to Mr. Partridge's use of history and tradition to justify a custom whose fairness is now considered questionable. (For example, if there had been slavery for the past 2,000 years, would that make it right? And if someone told you that it was *natural* that some people should be slaves and some people masters — would you accept it? Likewise, if someone tells you that it is natural that men have to be the most intelligent — what would you say?)

16

EXERCISE in moral practice.

Well, you and the other girls did a pretty good job of making a new girl at school feel welcome. But just now somebody asked her about her mother, and the new girl answered (seriously!) that her mother is a truckdriver . . . that her mother actually drives an honest-to-God "semi." At that point, everybody went into hysterics, laughing and making jokes about it; the new girl, meanwhile, apparently very hurt, has gone off by herself. Should you do anything? What could you do? What do you make of all this? *J39*

Leading Idea 13: Student voice in running schools.

At the bottom of page 112, Mr. Partridge asks the students for their opinion of the contest. Is it of educational value or not? He reminds them that it is their school and their contest. Luther then argues that he doesn't favor the contest, but he doesn't like removing something in which the students have a voice. This leads a number of other students to carry on Luther's thought by suggesting that the contest itself is not the issue. The real issue is the enlargement of the area of student participation in the running of the school. As Fran says, "Let's do something in the school that makes a difference. Let's have something where our votes will really count."

The question was raised in Chapter Five of *Harry Stottlemeier's Discovery,* whether students or adults should run schools. Harry concluded that it was not a question of who should run the schools, but of whether those who run the schools can do it in an intelligent manner. Here the questions of student participation is again raised. But this time the children realize that there are more important things at issue than whether or not there should be a contest. The real question is whether children should have some voice in running their own school.

Tony raises the point that very often in organizations when the individuals do get a voice there is the possibility that that very voice will be used to accomplish ends with which they disagree in the first place. Tony's comment raises the argument to a new level of philosophical generality. Increased participation by itself is no guarantee of improvement. One has to be sure that the policies will be more intelligent as a result of this participation.

17

DISCUSSION PLAN: Grading.

1. Can we do without grading?
2. If there were no grades how could we judge whether a child should go on to the next level in school?
3. If there were no grades, could schools give diplomas? honors?
4. What system could we use if there were no grades?
5. If grades can't or won't be abolished, which system would you rather have?
6. Would you rather be judged in comparison with other members in your class, or judged in comparison with your own rate of progress?
7. Can there be standards which consider each individual fairly, or equally?
8. Should we emphasize "artistic qualities," "physical qualities," equally with "scientific qualities"?
9. Are grading systems used outside of schools? If so, give examples. If not, could and should they be?
10. Do grades reveal how well the person is doing according to the grader's expectations? *R83*

Some Additional Questions About Chapter Eleven.

1. Do you think Lisa's response to her mother's request to get some groceries was justified?
2. Why do you think she acted the way she did?
3. Lisa feels trapped in her immediate situation. What does that mean?
4. If we feel trapped, how do you think it affects our behavior?
5. Do you think hitchhiking has anything to do with feeling trapped, adventure, rebellion, or unhappiness? Why?
6. Lisa tells Suki she learned a lot about herself through her potential hitchhiking experience. What did she mean?
7. Suki doesn't seem too impressed. Why?
8. What does Tony meant when he says on page 107, "But the *form* is okay, right?"
9. What does form have to do with reasoning?
10. Why does *truth* become a problem in this chapter?
11. Do you ask a lot of questions? Why?
12. What is the relationship of questions to your experience?
13. Do you think you can have too much truthfulness and honesty? Give an example.
14. Why do you think the children objected to the questionnaire? List their possible reasons.
15. Do you think beauty contests and popularity contests might be *dehumanizing* — that is, reducing people to something they are not?
16. In what way is each face beautiful?
17. In what way do you think grading is justified? Unjustified?
18. In what way is it unjustified?
19. How can giving of power to students in trivial areas insure the maintenance of the *status quo*?
20. Why does Tony think the students have made it possible to insure Mr. Spence's being fired with student assistance?
21. What does Harry mean when he says, "Either that, or Mr. Partridge *means what he says.*"?

ML

3

ANSWER M79
There are not meant to be any right or wrong answers to these. Each point of view should be given due consideration. The reasons for each point of view should be discussed at length in the hopes of bringing out the children's own feelings about adult helplessness.

ANSWER M80
The following are only suggested answers. You, as teacher, might wish to offer your own opinions also as "suggested answers," leaving room for the children to disagree.)

4

1. 1
2. 2
3. 5
4. 7
5. 9
6. 5

ANSWERS Parts A & B M82

1. All Z are Y (d)
2. No lips are feet (f)
3. No parts of the body are feet. (g)
4. No wooden things are feet (a)
5. No teachers are immortal. (e)
6. No things made of glass are glass eyes (b)
7. All humans are teachers. (c)

Circle 2, 4, &5 as True.

7

7

ANSWERS Part C.

(a) F, F, Kathleen Bea
(b) F, F, Heather Bea
(c) F, T, Barbara Ann
(d) ?, ?, Barbara Ann
(e) T, T, Heather Ann
(f) F, T, Kathleen Dee
(g) F, F, Heather Bea

9

ANSWERS M55
A. 2
B. 1
C. 2

ANSWERS M59
Although the children will most likely come up with some interesting answers on their own, the following is a list of suggested answers:

1. "utopian," a dreamer
2. a pushover
3. blindly devoted
4. cruel, immoveable, inflexible
5. brutally frank, chicken
6. stingy, miserly
7. long-suffering
8. do-gooder, "lady bountiful"
9. snobbish, elitist
10. nitpicking

11

CHAPTER TWELVE

Part One

LEADING IDEAS

1. Do you get out of something what you put into it?
2. Taking criticism.
3. Reasons and premises.
4. What makes certain sentences true?
5. The challenge of what is difficult.
6. Approaches to truth.
    a. True sentences are those we understand clearly.
    b. True sentences are those which remain after we have dismissed the false ones.
    c. To know what is true one must believe.
    d. False sentences are those which contradict themselves.
    e. Believing in something may make it come true.
    f. Truth is what the right authorities tell us.
    g. Truth is what our senses tell us.

CHAPTER TWELVE
Part One
PREFACE

The children have been unhappy because the logical arrangements that they have worked out do not seem worth much. They realize that to use the arrangements effectively, they need to find some way of ascertaining the truth of the premises. Mr. Spence tries to help.

A conversation develops around Mr. Spence's remark that "you only get as much out of a thing as you put into it." The children quickly develop counter-examples: they cite cases when you get more out of a thing than you put into it (like baking a cake or painting a picture) and other times when you get less (like combining of miscible liquids.) But they soon return to the relationship between the premises and the conclusion of the syllogism. They realize that if they want to guarantee the truth of the conclusion then they have to begin by ascertaining the truth of the premises. The conclusion will certainly be true only if it preserves truth the premises already contain. In this sense, the children accept Mr. Spence's dictum that they can't expect to get truth out of a syllogism if they don't put truth into it.

This leads to a lively interchange of ideas concerning different ways in which truth may be defined. At least seven different views are presented. Tony declares that sentences we understand clearly, the way mathematics can be understood clearly, must be true. Millie argues that they should concentrate on identifying what is false; whatever is left over after that will then be true. Luther contends that one can't tell what is true unless one already has certain beliefs. Tony returns to Millie's theory, pointing out that a sure way of identifying false statements is to discover whether or not they contradict themselves. Lisa then picks up on what Luther had been saying and argues that there are times when something comes true just because people believe it is going to come true. The dialogue concludes with two other contributions: Maria suggests that we can accept as true that which is told us by the right authorities. Mark, on the other hand, thinks that truth is whatever our senses tell us, supporting the adage that "seeing is believing."

Leading Idea 1: Do you get out of something what you put into it?

In Chapter 13, page 66 of *Harry Stottlemeier's Discovery*, the question of the relationship between parts and wholes was noted by Tony, with the observation that "what is true of the part doesn't have to be true of the whole." (You might want to review the exercises in the *Manual to Accompany Harry Stottlemeier's Discovery* on part-whole relationships, at this time, before you begin discussion of the idea as it relates to *Lisa*.)

Here, Lisa and Anne offer additional examples of this point. Lisa remarks that the separate ingredients of a cake do not taste at all the way the cake tastes after it has been baked, and Anne says that a finished picture is very different from the tubes of oil that she used in painting it. In both instances, the students are trying to show that, on some occasions, we can "get more out of a thing than we put into it," which is another way of saying that what is true of the part is not necessarily true of the whole.

Randy then turns the formulation around and notes that there may be occasions on which we get less out of something than what we put into it. His illustration deals with the molecular combining of miscible liquids. Here, it would appear that the whole may be even less than the sum of its parts.

The value of these illustrations for your students is that they point up the fallacy of mistaking properties of the part for properties of the whole. Here are some other examples: Is what is true of the root of the tree also true of the tree? Is what is true of the toe also true of the foot? If a person's eyes are blue, does that mean he is blue? "He must be a distinguished man, because he has a distinguished appearance." "That must be a disappearing buffalo because I heard that all buffalo are disappearing."

1

DISCUSSION: Do you get out of something just what you put into it?

1. Is it possible to work hard and long for something, and still feel that you got nothing out of it?
2. Is it possible to contribute nothing to a class project, and still feel you got a lot out of it?
3. Do you ever feel that a friendship broke up "because you didn't put enough into it"?
4. Could a friendship break up because you "put yourself into it" too much?
5. Can many people, each with good intentions and all working together, produce something that is evil?
6. Does it ever happen that people who fight evil come to resemble that which they have been fighting?
7. Does it ever happen that, the more someone is tempted to do something evil, the more likely it is that the person will do something good?
8. Is it possible that, just as a cake tastes differently from its separate ingredients, so the moral quality of an action may be quite different from the separate motives of the person who performs that action?

ML

Leading Idea 2: Taking criticism.

On page 115, Lisa asks Mr. Spence, "How do you feel when everybody jumps on what you start to say, and everybody just tears it all to pieces like that?" You could ask your students the same question. Have there been times when they found criticism very helpful? Have there been other times when they found it very hurtful? What made the difference? Very often our response to criticism is conditioned by the way that it is offered. You could ask the students to reflect on how they give criticism to their friends, their siblings, and their relatives. Do they tend to be helpful or hurtful?

One could go on from here to introduce the topic of criticism in the classroom, and the role it plays in the process of inquiry. When have your students found the criticism of their peers or their teacher to be most productive during this course? How was it offered?) People have a "sixth sense" for picking up the difference between criticism that merely tears down, and criticism that suggests ways of correcting one's mistakes so as to enable one to go forward in a constructive way.

Unconstructive criticism is often prefaced by such remarks as, "You can't really mean that," or "that's dumb," or "that kind of thinking won't get us anywhere," "don't be silly." On the other hand, you might find that students will not resent it if you can show them that your aim in criticizing is to move the inquiry along and to build upon what they have discovered. Such criticism might be prefaced by terms like, "Wouldn't it be even better if it were put this way?" or "that's a beginning, but perhaps we could get further if we look in this direction."

Criticism may sometimes be offered more constructively in written form. Often this takes the form of suggested corrections on papers, homework assignments, and class projects. This criticism can be invaluable to a student in learning how to master skills of self-expression. Students can gain immensely by learning to pay attention to this criticism, take it seriously, and try to correct their errors. Often, however, instead of seeing errors as opportunities to steer a student in the right direction, we mistakenly view them in a negative light and miss their positive value in teaching and learning. If a positive attitude could be engendered on the part of students and teachers regarding errors and the role that they play in inquiry, students would be much less inhibited in engaging in inquiry in all sorts of areas without the fear of coming up with the wrong "answer."

DISCUSSION: Taking criticism.

2

1. Can we learn if we do not discover our mistakes?
2. Must we take risks in order to learn and grow?
3. How should we treat ourselves when we make a mistake?
4. Should we be angry and scold ourselves?
5. How can you turn destructive criticism into constructive criticism?
6. When should you ignore criticism?
7. When should you accept and think about criticism?
8. Must you always accept criticism in the way it is given?
9. Is it still possible after weighing all criticism to stay with your original idea?
10. Even if you stay with the original idea, have you gained by weighing the criticism? *R84*

Leading Idea 3: Reasons and premises.

When we are asked to justify one of our beliefs, we will ordinarily offer a *reason* for holding that belief. The reason is generally a statement that we expect will be considered true and which supports the beliefs in question. For example, if someone says, "Why do you believe it will rain soon?" we may say, "We think it will rain soon because we can see heavy clouds massing in the west." We thus offer the very evidently true statement about the clouds as our reason for believing that it will rain. The connection between a reason and a belief is usually non-formal rather than formal. That is, there are no strict rules which govern the inference from the reason to the belief in question. So long as the inference does not commit a non-formal fallacy, and so long as the reason is considered true, the reason can be a good one and the inference a sound inference. (see pp. 125-129 in *Philosophy in the Classroom* for more on good reasons.)

In formal or deductive reasoning, the process of inference moves from *premises* to conclusions. The movement is in accordance with the rules of formal logic. Thus, we may infer from the premise that no fleas are frogs, the conclusion that no frogs are fleas because this inference is permitted by the rule of conversion. Or from the two premises

All men are mortal.
Mr. Spence and Mr. Partridge are men.
we can infer that Mr. Spence and Mr. Partridge are mortal.

While the conclusion of a deductive argument is derived from its premises, these same premises can also be employed as reasons for the conclusion. In this case, however, they are related to the conclusion not in any loose, informal manner, but in accordance with the rules of deduction. It is therefore possible to interpret (as does Mr. Spence on page 115), the premises of a reasoning arrangement as simultaneously being reasons in support of the conclusions.

Consider, for example, Mark's argument on page 97:

No things run by people who don't understand kids are good.
All schools are things run by people who don't understand kids.
No schools are good.

This can be viewed as two premises yielding a conclusion, or it can be viewed as a belief justified by two reasons. Either interpretation is permitted. The same two statements function both as premises and as reasons.

ACTIVITY: Role-playing.

A. Divide the class into teams of three children each. On each team, one child acts the role of the "spokesman," another the "doubter," and the third, the "questioner." Each team takes a turn getting up in front of the class and discussing the statements below. The role of the spokesman is to speak the line, and defend his/her position (no matter what he/she really believes about it.) The role of the doubter is to doubt the statement by offering *reasons*. The questioner is in the more neutral position of taking no sides but merely trying to ask provocative questions in order to arrive at the best answers. The following are the statements for each team to discuss:

3

1. All men are created equal.
2. Boys are better at math and science than girls are.
3. The most noble trait a person can have is to honor his country.
4. Love means never having to say, "I'm sorry."
5. Beauty is only skin deep.
6. Money is not the most efficient medium of exchange.

B. Now take turns switching roles, or even switching groups.

C. Can anyone say what, if anything, he or she learned from this activity?

M57

Leading Idea 4: What makes certain sentences true?

Have you ever told something to your class and had a student ask you, "How do you know that's true?" If this sort of thing has happened to you, then you already know how penetrating such a question can be. Such a question can raise doubts in your own mind as to just what it is that makes certain sentences true and others not.

You also become aware of the many different ways which can be counted as indicating the truth of a sentence. For example, you will find that you believe one thing because it is supported by an overwhelming amount of factual evidence with little evidence against it; another thing you believe, perhaps because it is told to you "on the highest authority"; still something else you believe on the grounds that it is necessarily true, or true by definition or is, as some people say, "self-evident." The more you become aware of the variety of ways in which sentences are taken to be true, the more you realize that the quest the students are now starting out on (that is, trying to find a way of determining what makes certain sentences true) is bound to be a very arduous quest indeed — as Sandy seems to recognize.

EXERCISE: How can we tell if our premises are true?

We see that some premises we can tell for sure are true merely by knowing the meaning of the terms involved. These true premises are called "analytic" statements although they have sometimes been known by other names. Premises whose truth conditions can be ascertained only through experience are called "synthetic" statements. In the exercise below, circle the phrase underneath each premise that would best enable you to find out its truth condition:

4

1. It is raining outside this morning.
   (a) listen to the weather report.
   (b) ask your mother.
   (c) look outside the window.
2. Mary's cat had only black and white kittens.
   (a) ask Mary.
   (b) go over to see for yourself.
   (c) take a guess that since Mary's cat is black and white, the kittens must be black and white, too.
3. All the members of the Swinging Singles Club (about 4,000 people) are over 5 feet 4 inches tall.
   (a) take a random sample of club members, and see if the statement is true of all those sampled.
   (b) Send out questionnaires to all club members and ask them their height.
   (c) Think about it, and realize that since all the members of the Swinging Singles Club are adults, it is not likely that any or many would be under 5 feet 4 inches tall.

M54

EXERCISE: Need to know.

For the following questions, underline those that can be answered immediately, and encircle those for which you would need to know more information:

5

1. Where does your brother or sister (if you have one) go to school?
2. In what year did your parents meet?
3. Why did the people believe in the Ptolemaic version of the solar system?
4. Do you believe that Greece had a civilization that was superior to the Romans?
5. What is the source of the New York City water supply?

M58

Leading Idea 5: The challenge of what is difficult.

Many students might feel that the smartest thing to do is to seek the easy way out of every situation. And yet, it appears that many people get the most intrinsic satisfaction when they accomplish something that is difficult rather than easy. Further, what they discover is that when they accomplish something that is difficult, they increase their ability to deal with even more difficult tasks.

This is something that Lisa learned from her father, and now that he is dead, she nevertheless is able to hold on to this particular resolution. You could ask your students to reflect on things they have learned *made a difference* in how they behave when confronted with difficulty. How did they learn it? How did they apply it?

EXERCISE: Means and ends.

A. In the case of each task to be accomplished, cite three *means* or *methods* you might use, and rank them.

	1.	2.	3.
Example: opening a can of beans.	a can opener	a screwdriver	a hacksaw
1. expressing the word "chair."			
2. removing a coupon from a newspaper.			
3. travelling to the moon.			
4. keeping a friend.			
5. creating a painting.			
6. frying an egg.			
7. getting to see a movie without paying and without dishonesty.			
8. putting on trousers.			
9. putting out a gasoline fire.			
10. keeping yourself from having bad dreams.			

Continued on Next Page

Continued From Previous Page

B. In the case of the following items, think of each of them as a means to possible *ends*, and rank the *ends* in order of desirability.

Example: a potato.	a meal	a potato sculpture	a lettering stamp
1. an ice cube.			
2. a railroad tie.			
3. a school building.			
4. a hen.			
5. a sheriff's badge.			
6. an ounce of gold.			
7. a magnetic needle.			
8. the thought of Snoopy.			
9. the ideal of justice.			
10. a love song.			

ML14

Leading Idea 6: Theories of truth.

On pages 116-118, the children come up with several different ways of determining the truth of a statement. You should make clear to your students that this list is not exhaustive — that there are other approaches to the question of truth which may be taken. For example, on pages 141-143, the children will discover three of the most general theories of truth. What happens in Chapter 12 represents the children's first systematic effort to explore the question; here they simply come up with preliminary and rather tentative formulations.

It would be well to observe at this point that the words "true" and "false" are used solely with reference to statements, and not to arguments. Thus the premises or the conclusion of an argument may be *true* or *false*, but we would not use these terms to describe the argument itself. Arguments are said to be either *correct* or *incorrect* — more strictly, *valid* or *invalid*. Non-formal arguments (where inferences are drawn without strict rules) are usually referred to as being *sound* or *unsound*. You might want to acquaint your students with these sets of tems if you have not already done so.

The approaches the children take are as follows:

a. True sentences are those we understand clearly.

Thinkers who hold this position conceive of language as similar to mathematics or geometry. They reason that in mathematics and geometry various formulations can be grasped by the mind as obviously true. For example, we are said to know that 2 + 2 = 4 with such clarity and distinctness as to leave no doubt in our minds regarding the truth of that proposition. Likewise, they argue, any statement from which all doubtful elements have been removed would be observed in the mind's eye with similar clarity and distinctness and would have to be considered true. Tony claims to know without looking for further evidence that some mathematical statements are ture, and he thinks he can use the same approach with regard to language in general.

You might want to raise the question with your students whether sentences are true in the same way that formulae in mathematics are true, for Tony. Consider statements such as "Greenland has an icecap," "Pennies show the right side of Lincoln's face," "Buffalo once roamed in Virginia." Colloquially speaking, these sentences are true because they accord with the facts. Can such statements be seen to be true strictly by attending to them with clarity and distinctness? How about "nickels show the right side of Jefferson's face"? (No fair peeking!)

b. True sentences are those which remain after we have dismissed the false ones.

Thinkers who hold this theory maintain that man arrives at truth by the persistent elimination of error. We are always involved in error but we are steadily reducing this error and thus gradually approximating truth. A scientist might assume this view of truth. In this sense, he might say that Newton's physics is less wrong that Aristotle's, and Einstein's physics is less wrong that Newton's.

c. To know what is true one must believe.

This is an argument that people who begin with a skeptical attitude would not recognize a truth if they encountered it. Only those who already believe in it are those who are in a position to recognize it and know something to be true. For example, suppose someone in the class says that he believes in ghosts. Everyone else in the class says, "we don't believe in them because we have never seen one." To which the first child replies, "Of course you never see any. That is because you don't believe in them."

The question in regard to this position that you might want to ask your students is whether believing something makes you in any way a better judge of what is true. Is it possible that believing makes evidence available to you that is concealed from everyone else?

d. False sentences are those which contradict each other.

This position is advance by Tony on page 117. It would be very difficult to show that Tony is wrong. However, this particular theory deals with a very narrow range of sentences. By means of it we can determine that self-contradictory sentences are false, but it gives us little assistance in determining what makes other sentences false, or for that matter, what makes sentences true.

e. Believing in something may make it come true.

This argument is sometimes called the "self-fulfilling prophecy" approach. It is obviously related to Luther's position that to know what is true, one must believe. Lisa gives the example of how a person might very well pass an examination if he believes that he is going to pass it. Here are some other examples of self-fulfilling prophecy:

1. The First National Bank is sound. But when the rumor circulates that the bank will collapse, people believe that the bank is unsound, they withdraw their money from the bank, and it collapses.
2. People believe that war is inevitable. Consequently, they pile up armaments. Result: a minor incident triggers a war, which, to begin with, would not have happened had they not believed in the inevitability of war.

f. Truth is what the right authorities tell us.

While this theory has a good deal of plausibility and certainly is a legitimate approach at times, it nevertheless raises as many questions as it attempts to solve. Maria reminds the children that it has to be the 'right' authority, and the 'right' authority is the relevant authority. Ask an astronomer about the stars and ask a mathematician about mathematics.

First of all, you might point out to your students that it is not always so simple to find the right authorities, ane even authoritative opinions differ. For example, doctors are not always in accord on a diagnosis and the judges on the Supreme Court seldom make a unanimous decision. So while it is good advice to avoid illegitimate authorities or incompetent authorities, it is still not clear just what constitutes legitimate and competent authority. If a conflict arises between authorities, then the real question still remains: what criteria do I use for ascertaining which of the authorities to believe?

g. Truth is what our senses tell us.

Many people take the position that "seeing is believing." In other words, they claim that they trust their senses to reveal what is true. While again this argument has some merit, perhaps you should point out to your students that the reports of the senses (sight, sounds, odors, tastes, etc.) are simply *evidence,* and a judgment must still be made as to whether the evidence is sufficient to warrant a statement based upon it. Perhaps you could ask your students to consider the following: (1). The sun appears to move through the sky — so our senses tell us. But does it? (2). Put a pencil in a glass of water. It looks broken. But is it? (3). On a very hot day, an asphalt road will look wet. But is it?

5

ANSWERS M58

All of these are debatable, for some children might quite readily know the answers to some questions right off the bat, whereas others would need to know more information. But, generally speaking, questions 1 and 2 could be answered immediately. Questions 3, 4 and 5 would usually require quite a bit more background before they could be adequately answered.

Answers: M54

1. **all three answers are possible choices, for you can often trust the weather report, and almost always trust your mother's report. But the most reliable evidence is what you see for yourself.**
2. **(c) is not accurate since black and white cats can have many different colored kittens. (a) is a possible choice, but again, if you want to be absolutely accurate, choose (b).**
3. **(c) is untrue for all adults. (b) is a possibility, but (a) would be the most efficient way of doing this. The teacher should now ask this question — Although we would accept the results of a random survey as correct, would we consider it as 100% reliable? This might be a good time to introduce the idea of "probability," and it usefulness in reasoning, if the teacher feels the class is able to handle this concept.**

4

CHAPTER TWELVE

Part Two

LEADING IDEAS

1. How can we tell the right thing to do at the right time?
2. Inconsiderateness and thoughtlessness.
3. Caring.
4. Feeling inferior.
5. Grading in school.
6. Strengths and weaknesses.
7. How do you feel when people ignore you?
8. Being 'crazy'.
9. Pain.
10. The appearance of Lisa's face in the crowd.

CHAPTER TWELVE
Part Two

PREFACE

Millie is talking to her grandfather about how badly she feels about some of the boys at school calling her dumb for walking across the baseball field. She wonders if it is an indication that she is inferior. Her grandfather assures her that she is indeed inferior; that there are in fact a great number of things which other people can do far better than she. They discuss the importance of grades and Millie's grandfather introduces the importance of criteria when discussing grading, superiority, and inferiority. People have a tendency to emphasize those things which they themselves are good at as the criteria for superiority and, unless different criteria are offered as alternatives, many people feel inferior. But Millie is unconvinced because she feels that she is not good at anything. At this point, her grandfather notes that it is not a question of being strong in this factor or that factor. One can be a very strong person even if one is mediocre in virtually everything, providing that one organizes one's abilities effectively in such a way that they reenforce each other the way the strands in a cable reenforce each other.

Millie then confides in her grandfather her unhappiness about the way her parents treat her. She feels that they do not take her seriously and that they do not love her. Her grandfather says that it reminds him of when he was her age and he thought that the whole world was sane except him. It took him a long time to discover that the world itself can be a crazy place to live in and that when this happens we tend to think that we are the ones who are crazy rather than the world.

The chapter ends with Harry's injuring himself on a homemade boomerang. Harry experiences great pain but comes to school the next day virtually boasting about his experience. There is also a noticeable change of attitude on Mark's part towards Lisa. He is beginning to feel that she is somehow different from the other girls and sees her as set off from them.

Leading Idea 1: How can we tell the right thing to do at the right time?

One of the problems of growing up is learning how to step out of our own little worlds and recognize that we are actors in a world that contains a great many other people. Milly on page 118 walks across the baseball field while some boys are playing and then is taunted by them. It is quite possible she wasn't even aware that she was infringing on their game. She may just have been lost in her own thoughts. But part of growing up is developing an alertness to what is going on and an ability to size up what is the right thing to do in certain situations.

Perhaps you could help your students to reflect on incidents that have occurred this year in the classroom which point up how sometimes we are just unaware of how our actions infringe on the rights of others. How often have feelings been hurt because we were just not aware of others in a situation? How often have misunderstandings occurred between us because we could not read the effect of our behavior on others?

Knowing the right thing to do at the right time involves taking the following into account:

1. Reading the situation.
2. Reading other people's responses to what we are doing as we do it.
3. Setting priorities or organizing the sequence of our conduct in tune with the developing interpersonal situation.

Reading a situation involves recognizing the feelings, motives and objectives of the other people one is encountering in that situation. You have to see whether what you are doing is either frustrating or advancing their projects. Young children find it very difficult to be able to do this, but as we mature our ability in this area should develop and become more precise and effective.

In trying to learn the meaning of the world around them, and at the same time build up their own self concept, children often attempt to surmise how other people respond to them or to what they do. Children's knowledge of themselves is more sure to the extent that they understand the impressions they make on other people.

But many children evidently find adult behavior puzzling and enigmatic. Theodore Reik tells a story of the little girl who says to her mother, "Mommy, why do you smile every time that woman over there smiles at me?" The child's question suggests that the situation she is at the center of is too complex for her to grasp. Yet, children have to learn how other people are likely to respond to the conduct of such children, if such conduct is to be appropriate. Reading other people's responses therefore becomes a major item in the child's education.

Regarding the third point, children must learn to organize their conduct sequentially so as to keep pace with the changes that take place in the world about them. This may involve conscious planning, or it may involve the development of habits of foresight, consideration, expectation, thoughtfulness and other dispositions connected with looking ahead. At the same time, it is important to develop in children the kind of flexibility and resourcefulness which enables them to readjust their conduct as they see the situation around them altering.

Leading Idea 2: Inconsiderateness and thoughtlessness.

One of the most important aspects of reading a situation is the consideration of consequences. Many children don't realize what the consequences of their actions might be. This inability to foress consequences involves a failure of imagination. For example, an inexperienced driver very often will not have the ability to see the consequences of making a turn in such a way or passing another car in such a way as to endanger everybody else on the road. Infants having no experience have practically no understanding of possible consequences. The infant will want to play with the fire or crawl on the window ledge because he cannot imagine what would happen if he did these things. Childhood is therefore a period of amassing experiences which then serve to alert us to the possible consequences of the actions we contemplate.

The words "thoughtfulness" and "considerateness" apply very aptly to interpersonal relationships. Suppose for example you play a practical joke on someone who is cross-eyed. Well, in a sense, there is nothing he can do about it. However, if you play a practical joke on the classroom bully there *is* something he can do about it and thus it is not quite as devastating. Thoughtfulness and considerateness are exactly the kind of thinking we engage in which prevents us from getting into moral dilemmas in which someone is bound to be hurt.

DISCUSSION: Thoughtlessness and inconsiderateness

1. Can a person be thoughtless with regard to others, and still be considered a good person?
2. Can a person be thoughtful and considerate of others, and still not be a good person?
3. Can a person be thoughtful about little things and thoughtless with regard to more important things?
4. Can a person be thoughtful and considerate when it comes to matters of great importance, yet be callous and inconsiderate with regard to minor matters?
5. Can you be considered a thoughtful person, if you don't care whether or not your comments may wound other people?
6. Is being considerate a matter of "being thoughtful of how your words and actions affect other people," or would you define considerateness in some other way?
7. How can you tell when what you say or do hurts someone else? Do people generally reveal that they've been hurt?
8. Are there times when a person could be too much afraid of hurting other people's feelings?
9. Is it generally the case that people who don't mind hurting other people's feelings don't mind having their own feelings hurt?
10. If a person hurt you, and really wasn't thinking when he/she did it, would you still blame him/her? *ML*

1

Leading Idea 3: Caring.

When Millie walks across the field, the boys call her dumb because they think that she doesn't care about interrupting their game. But her grandfather tells Millie that those boys didn't know her very well. No doubt she might have been thoughtless in this one instance, but, if they knew her well, they would know that she is a very caring person.

Perhaps at this point, you might want to distinguish between *taking care of* and *caring about*. You may care *about* the cost of ice cream, but you don't take care of the cost of ice cream. On the other hand, you may both care about and take care of your plants. But could you take care of without caring about? For example, can you take care of your friend without caring about her? What does caring about your friend entail? What does taking care of your friend entail? Suppose your friend goes away on a trip: as long as she remains your friend, you may care about her, but there might not be much you can do to take care *of* her.

Ask your students to make a list of the things that they care about and the things that they take care of. In what situations does one imply the other and in what situations does one not imply the other? Why do they take care of certain things and care about certain things? Have they always? Is caring something that develops with time, with new friends, with new environment, with new ideas?

EXERCISE: Caring.

This is an exercise to help you distinguish between "caring for" and "caring about." You might, in giving reasons for your answers, distinguish between what you *do* and what you think you *ought to do*. (For example, you may want to point out that you feel you *ought* to care for your clothes, but in fact you don't. But you *do* care *about* them.)

2

	Care For	Care About	Both	Neither
1. My complexion				
2. My dog				
3. My house				
4. My books				
5. My homework				
6. My parents				
7. My health				
8. My life				
9. My future occupation				
10. My clothes.				

ML

3

DISCUSSION PLAN: Caring.

You've been putting off the visit to a friend of yours in the hospital. You knew your friend's sickness was serious, and you just didn't think you'd know what to say if you went for a visit. But now you've come to see your friend, who has just found out that a serious operation is required. Your friend is very upset with this news and very worried about it, and you're the only visitor there just now. What can you say or do? *J26*

Leading Idea 4: Feeling Inferior.

On page 119, Millie asks, "Grandfather, am I inferior?" And his answer is, "absolutely." What he is telling Millie is that she has to come to terms with the fact that there are people in the world who are definitely better than her in math, in wrestling, in dancing, etc. and that her acceptance of this will help her in coming to know herself. However, to know that there are others who are better than we are in certain respects does not necessarily mean that we have no self-worth or have to feel completely inferior.

Millie then asks, "but am I inferior to others in my class? Some of them try to make me think I am. I know my grades aren't too good, but does that make me inferior?" What her grandfather tries to help her understand is that the people who call her inferior are always using certain criteria which *they* select because *they* may happen to be good according to those criteria. The skills and criteria that are emphasized in a particular culture or society are often a function of historical circumstances. As a result, those who do not have these skills are often made to feel inferior, and, further, are not encouraged to develop the skills that they do have.

In a sense, if I feel inferior, then I begin a behavioral pattern that is a self-fulfilling prophecy. If I think I am inferior, I interpret this to mean that I *can't* do anything worthwhile. Therefore, I *don't* do anything worthwhile. However, the problem with this approach is that no one is "inferior" in general just because one ranks lower than other individuals on a single feature. Judging a person by one trait is a part-whole fallacy. Even if you had a person who was inferior in *every* particular trait that we deem worthwhile, that person could still manifest a *combination* which nobody else would have and thus be of value in a certain community.

DISCUSSION: Feeling inferior.

4

The latest new child in class is still pretty much unknown to everybody. Thing is, this new kid looks "like a ragpile," as somebody loudly put it — very poorly dressed, looks dirty, and doesn't even look healthy. So everybody's ignoring the new child, who looks otherwise harmless and lonely, but scared and sad. What would you make of this? How? *J41*

DISCUSSION: Inferior feelings.

1. Make a list of the things in which you feel you are good.
   Make a list of the things in which you feel you are weak.
2. How did you decide which things to put in which list?
   - (a) by comparing yourself to others with those abilities and weaknesses?
   - (b) by just thinking of your own abilities and not how you rank with others?
3. If you are inferior in some areas and superior in some areas, so what? Does that make you a better or worse person?
4. Why is self-esteem important? Do we each need to feel we are worthwhile? *R89*

5

Leading Idea 5: Grading in school.

Millie brings up the problem that schools often test using criteria that make sense in terms of the skills that happen to be considered important at that particular time in society. Therefore, it would be possible for a particular child not to be good at any of these things which are the focus of attention at that moment. Millie then wonders if that would make her inferior, because strengths she might have would be ignored.

It would seem that your students can discuss the fact that areas in which they happen to be graded do not exhaust all the possible areas of grading. Society may not think it important that a child have poetic talent, or talent for sculpture or logic or philosophy, and yet there are children who excel at these things but do not perform well in those particular categories which society has identified as being of importance, and therefore as categories in which children should be tested. Perhaps people have an obligation to make children aware not only of the nature of tests to which they will be subjected, but of the criteria that are being used in the testing procedure itself. Further, the use of alternative criteria should at least be explored with children so that they and adults can consider possibilities for the future.

Your students might say, "Well, if it doesn't matter how we are graded in any one particular area, maybe what we should think about is how to rank the various areas. Should we put mathematics and English at the top of the list and bowling and dancing at the bottom, or should it be just the reverse? As a teacher, you could raise the question, "Why should such a ranking be necessary?" It is conceivable that for particular purposes, activities need to be graded, *i.e.*, mathematics would be more useful to you than bowling if you were trying to become an engineer. But not everyone wants to be an engineer. What your students have to realize is that the opportunities of a pluralistic society as over against a one-dimensional hierarchial society, are intricately involved with the question of grading. In a pluralistic society, grading only serves a positive function in limited and specific situations. But when it is used to block the development of some talents while at the same time inducing a feeling of inferiority, it must be seriously questioned.

Leading Idea 6: Strengths and weaknesses.

The discussion on page 120 of chains and cables may be a useful analogy with which you can begin your discussion of individual strengths and weaknesses. So often we tend to judge an individual as an entirety by merely referring to one of his outstanding characteristics. (For example, we will say that Mary is a fine person because she dances so well. Or Joe is great because he can really play cards.) We don't realize that here we are engaging in a kind of part-whole fallacy — that is, what is true of the part is not necessarily true of the whole.

On the other hand, we may make an equally serious mistake when we notice that someone has no outstanding characteristics and we conclude that, therefore, this is not an outstanding person. But the point is that many individuals are not exceptional in any particular respect; yet the way in which they have organized their rather mediocre talents can make them truly exceptional. There are people who have strengths that reenforce each other and other people whose strengths do not reenforce each other and thus, in many areas, such people are very weak.

Your main object in this discussion is to help your students understand the notion of reenforcement. Use the example in *Lisa*: each individual strand in a cable, by itself, is very weak but when woven into the cable, the result is much stronger than a chain, which will snap if any one of its links snap. In other words, the strands of the cable reenforce each other; the links in a chain do not.

Another example familiar to every high school science student is to take a yardstick and hold it at one end. Then tap it at irregular intervals. The yardstick will begin to move, but by tapping it irregularly, you keep it from swinging back and forth rhythmically. However, if you tap it in a series of evenly-spaced movements, say a second apart, the yardstick will begin to gain momentum and to swing in a wider and wider arc. So, the pendulum-like movement of the yardstick is achieved by the proper spacing of light touches, rather than the irregular use of heavy touches. Perhaps this kind of illustration can reveal to your class that a person with an outstanding strength may nevertheless contain many other weaknesses which can compromise his development, while a person who is mediocre in many ways may be able to mobilize his talents and resources so as to become a strong and well-rounded individual.

ACTIVITY: Your cable.

List your strengths large and small. Write them together into a concrete poem. A concrete poem takes the shape of what it is talking about. Write each strength description in one line going down the page vertically. You may wish to turn the paper on its side to do this. Write the next strength in the same manner, so that it may seem like another strand in the cable. To do a really complete job, make the two outer strands physical descriptions of yourself.

L54

6

DISCUSSION: Strengths and weaknesses.

7

Apply the cable illustration to society. Every society contains people with different strengths and weaknesses; different talents.

1. Do you like the company of people who have the same strengths as you have?
2. Or, do you like the company of people who have different strengths than you have?
3. Or, some of both? Why?
4. What if everyone had the same talents and strengths — would our society have as much to offer us?
5. Is it better to work on your interests regardless of your strengths and weaknesses, than to work on improving your strengths and weaknesses?
6. Does interest influence which things are your strengths and weaknesses?
7. Does society have an influence on what interests people? *R91*

Leading Idea 7: How do you feel when people ignore you?

Millie is trying to explain to her grandfather how she feels about herself. She tells him that she does not think her parents take her seriously, that often they act as though she doesn't even exist. When she asks them questions, they don't answer, and very often, they tend to ignore her presence altogether.

What Millie is expressing here is an instance of the fact that each of us has a self-image or a self-concept that is largely based on other people's opinions of us. That is, what we think of ourselves is to a large degree what we think other people think of us. Eventually, as we grow up, we develop the ability for self-judgment in such fashion that other people's opinions are taken into account but do not determine completely our self-image.

If we compare Millie and Lisa at this point, we see that Lisa has a stronger sense of self at the same age. But when we look at Lisa's upbringing, we have to take into account that her father did take her seriously, did not ignore her and was very influential in her developing a sense of who she was. On the other hand, Millie tells us that her parents do not take her seriously, and thus, she is having a very hard time fighting against strong feelings of inferiority.

You can discuss all of the above with your class and then ask them how they feel when people ignore them. Does it cause them to feel unwanted? Does it affect their self-image? Why do they themselves consciously ignore others at times; Are they aware of how it might affect the other person? What do they think might be the relationship between being ignored, not feeling wanted, not feeling loved and a sense of inferiority?

Leading Idea 8: Being crazy.

Why not begin this discussion with a tale: Once upon a time there was a tiny kingdom. It consisted of only a single village, which had a single well, (except for the well that was in the palace itself.) One day, it so happened that the water in the town well became poisoned. Everyone who drank from it (and this was everyone except the king and his prime minister) immediately became crazy. Then the rumors swept like wildfire through the town that the king and the prime minister had lost their minds. The two officials promptly conferred and after a long discussion they came down into the town square and drank from the town well. Immediately, the whole populace rejoiced, because it was obvious the king and the prime minister had regained their sanity.

Our notions of what represents rational vs. irrational behavior depend upon which perspective is adopted as rational. It may not always be the same perspective, organized around the same people. Suppose a group of doctors were running a mental hospital and there was a rebellion by the inmates to take over. They put the doctors in the cells and they call them crazy. Nothing the doctors are going to say or do would convince the people in charge that they are wrong.

What you are aiming to do with your students is to try to get them to see a relationship between mental illness and perspectival differences. For example, there are societies today where dissenters are classified as crazy and are sent to mental hospitals.

You might want to refer to Chapter 17 in *Harry Stottlemeier's Discovery* when the question of perspective was first treated. There it was discovered that different people can see the same situation in very different ways. One of the benefits of doing philosophy is that we come to share each other's perspectives, get them out on the table, and begin to talk about things from viewpoints other than our own. (Lisa gives the example of Columbus maintaining that the earth is round. Since he asserted this when everyone thought the world was flat, he was probably called crazy at the time.)

Leading Idea 9: Pain.

No doubt every student in your class has experienced pain. Perhaps you could ask them if they can distinguish it from what it isn't — like being sick, or unhappy. Once they can distinguish it, can they distinguish different qualities of pain, different properties of pain, different categories of pain and so on? What you as a teacher are trying to do is to define and characterize this experience.

You might also raise the question of whether pain is useful. For example, some dentists say that if you don't tell them when it hurts, they won't know when to stop drilling; a severe pain in your stomach might be a sign of appendicitis. Thus in many ways pain acts as a protective device for human beings.

You might also ask your students to consider whether animals feel pain. Is it possible to enjoy pain? Can a sound give you pain? Can a thought of a sound give you pain?

If you stubbed your toe on a rock and for some reason the nerves were severed from your toe to your brain, would you feel pain? Does this mean that all pain is psychological? Can you feel someone else's pain?

8

DISCUSSION PLAN: Pain.

Suppose something has just happened to you that is very painful: you've been walking around barefoot and stubbed your toe, or maybe you've accidentally pinched your finger in a door and it hurts.

1. Is the pain in you, or are you in pain?
2. Is pain real or just something you imagine?
3. Is every pain the result of some kind of injury to some part of the body, or are there also "psychological" pains?
4. If your friend is in pain, do you feel it also?
5. If your friend had a toothache, and it were possible to set up some kind of connection between the aching tooth and the nerves in your jaw, would you feel your friend's pain?
6. Can you feel pain just from thinking about something, such as someone scraping a fingernail against a blackboard?
7. Are there different varieties of pain? Can you name some?
8. Are there ranges of pain, such as dull to sharp, mild to intense, steady to throbbing?
9. Can pain ever be pleasurable?
10. Do you have memories which are more painful to you now than when they actually happened?
11. Do animals feel pain?
12. Do insects feel pain?
13. Do plants and trees feel pain?
14. Would there be any disadvantage if the world were such that no one any longer felt pain?
15. Can pains ever be funny — such as hurting one's "funnybone"?

MLO-12

Leading Idea 10: The appearance of Lisa's face in the crowd.

What Mark has experienced here seems to be some sort of perceptual ambiguity. On the one hand, the figures in the crowd are spaced apart evenly, yet on the other hand, he perceives Lisa as somehow set apart from the others.

Very often, things that we value or disvalue very much are seen by us in an exaggerated way. There is a well-known psychological experiment, for example, in which poor children and children from well-to-do families were asked to draw a half-dollar. The poor children tended to draw the coin considerably larger than the other children did.

So what we ourselves cherish may come to be seen more distinctively than other people perceive it. We may look back at our class pictures of many years ago, and still find that the faces of our friends are a bit more distinguishable in the crowd than those of other children, even though measurement with a ruler would show all the faces to be the same distance apart. The phenomenon is frequently capitalized upon in certain periods of painting (such as Western medieval painting), where persons of higher rank are shown to be very large, and persons of lesser rank are shown to be very small.

You can discuss with your students the way in which, on some occasions, *measured* space or time appears to be different from *experienced* space or time. Waiting for a few minutes for dinner, when we're very hungry, may seem like a year. Or an enjoyable hour may seem like only a moment. When we're tired, a short distance may seem interminably long; when we're feeling energetic, a long walk may actually seem short. When we're exhausted, a hard bed can appear soft, and vice versa. The thing to get your students to see is that perception often depends upon the mood and feelings and values of the perceiver, and not merely the measurable properties of what is perceived.

Some Additional Questions About Chapter Twelve.

1. Why are Harry and Tony so disappointed at the beginning of the chapter?
2. What does the truth of the premises have to do with good reasoning?
3. What did Lisa's father mean when he said, "nothing good comes easily"?
4. How could having a teacher or a friend who believes you *can* succeed, help you to succeed?
5. What did Millie's grandfather mean when he answered, "absolutely" to Millie's question, "Am I inferior?"
6. Millie and her grandfather use the words *strong* and *weak* many times in this chapter. What do they mean specifically when they use them?
7. How can you detect that someone is not taking you seriously?
8. If you are not taken seriously, what difference does it make?
9. In what way do you think the world is crazy?
10. Can pain help us to understand ourselves better?
11. Why do you think Mark saw only Lisa's face in the crowd? *ML*

9

CHAPTER THIRTEEN

LEADING IDEAS

1. Friendship.
2. Love.
3. Fairness.
4. Relationship of love to fairness;
   relationship of love to friendship.
5. Boy-girl relationships in the classroom.
6. The role of questioning in coming to know.
7. Is it ever right to lie?
8. Answering questions.
9. Esteeming vs. estimating.
10. The three heads of the giant:
    truth, intent and harm.

CHAPTER THIRTEEN

PREFACE

In the opening episode of Chapter Thirteen, Harry and Millie discuss the differences between love and friendship. Millie has some very definite ideas on the matter, ideas with which Harry at first does not agree. Millie sees no problem in saying that she loves her guinea pig just as she loves her grandfather. She adds that she not only loves her grandfather, but she and her grandfather are also friends. On the other hand, she is not friends, she says, with her guinea pig. Harry is skeptical, but continues to question her in an apparent effort to draw her out. Before long, they recognize that to discuss the relationships we have with other people in society, a notion of fairness is also necessary. The episode concludes with an effort to spell out the chief characteristics which distinguish love, friendship and fairness.

In the next episode, we see a number of boy-girl relationships emerging. Ann however, does not seem particularly interested in boys; she says that she is only interested in drawing them. Innuendos permeate the episode about experience and lack of experience with respect to dating. We also see the development of "inarticulate relationships": for example the relationship between Mark and Lisa.

Later, Harry asks his father how we know what is true. Amidst considerable sparring, the question is parried and later rephrased as "Is it ever right to lie?" Mr. Stottlemeier insists that a question like this is highly complex, and that one has to inquire carefully into the circumstances in order to deal with it. Mr. Stottlemeier introduces the fairy tale of the giant with the three heads in order to illustrate that sort of reflection one should engage in if one wanted to be sure that lying is the wrong thing to do in a particular situation. The "three heads of the giant" are truth, intention and consequences. That is, one should consider first, whether what one is proposing to say is true or false; secondly, whether one's intention is malicious or benevolent (does one mean to do harm or good by one's act) and thirdly, what are the actual consequences to all concerned? Mr. Stottlemeier is satisfied that it is clearly wrong to say something that is false, malicious and harmful. But where not all three conditions are met, he insists, further inquiry is required. He illustrates this by means of a number of examples, in which one or two of the conditions obtain but not all three.

The net effect of Mr. Stottlemeier's fairy tale, presumably, is to alert Harry to the need to take everything into account, when making a moral judgment. This brings us back to Chapter 1, page 5 of *Lisa*, where Harry's father emphasized the importance of taking all the facts into consideration. It may be recalled that, on that earlier occasion, Mr. Stottlemeier added: "what we are to do depends a lot on what sort of world we want to live in." Thus, we see that, in Chapter 13, Mr. Stottlemeier's view is somewhat more specific than in Chapter 1, perhaps for the purpose of clarity. However, both his positions should be taken into account.

Leading Idea 1: Friendship.

Millie says that she is friends with her grandfather and loves him too. But she also tells us that while she loves her guinea pig, she is not friends with him. Harry wonders at the accuracy of using the term "love" for her feelings for *both* her grandfather and her guinea pig. He also wonders at Millie's claim that she loves her guinea pig, but can't be friends with it. Harry thinks maybe he is friends with his cat, but does not love it. Thus, they have a problem: what is the difference between love and friendship?

Millie is quite explicit. "We can only be friends with our equals; it doesn't matter how different people are in other respects." Thus for Millie, *equality* is an essential component of friendship. As long as they are equal, friends can be of different ages, different religions, different sexes, different nationalities, etc. Millie does not go on to give other characteristics of friendship. Encourage your students to try to come up with other characteristics of friendship and put them on the board, for all to think about and discuss.

Later in the chapter, when Millie tells her friends that her grandfather had gotten a job at the zoo and will be moving out of her house, she admits that she is going to miss him a great deal. But she says, "I am so happy for him." With this, another characteristic of friendship emerges: love of what is good for my friend even it it means my not seeing him.

One may say, "Remarkable children. Instead of addressing their personal problems, they move off into abstractions." But no urgent personal problem is pressing on Millie and Harry at this time. So they take advantage of the relaxed moment to consider some of the things that concern them in a general way, but which they would like to discuss dispassionately and objectively. Later there will be precious little time for such detached analyses.

DISCUSSION PLAN: On friendship.

1. Could a person be unreliable, and still be your friend?
2. Could a person be untrustworthy, and still be your friend?
3. Could a person be malicious, and still be your friend?
4. Could a person be unreligious and still be your friend?
5. Could a person be insensitive and still be your friend?
6. Could a person be unhappy and still be your friend?
7. Could a person be coarse and vulgar and still be your friend?
8. Could a person be weak and still be your friend?
9. Name the three features you would most like a friend of yours to have. (1. __________; 2. __________; 3. __________) Now, would you say that any of these are features you possess also?
10. Name three features you would not like your friend to have. (1. __________; 2. __________; 3. __________). Now, would you say that any of these are features you possess?

ML

DISCUSSION PLAN: Friendship, love and fairness.

1. If you lived in a world in which everyone was absolutely fair and honest, would you be fair and honest with them?
2. If you lived in a world in which everyone looked out for themselves first, would you look out for yourself first?
3. If you lived in a world where everyone cheated, would you cheat, too?
4. If you lived in a world where everyone loved to sing and dance, would you do the same?
5. If you lived in a world where everyone treated their children badly, would you treat your children badly?
6. If you lived in a world where people ate their pet animals, would you do the same?
7. If you lived in a world where "friends" always tried to betray each other, would you do the same to your friend?
8. If you lived in a world where other people believed whatever they were told, would you also believe everything you were told?
9. If you lived in a world where loving other people was considered "dirty," would you still be inclined to love other people?
10. If you lived in a world in which you were expected to do to other people exactly what they did to you, would you do so?

ML13-1

Leading Idea 2: Love.

On page 124, Millie says, "we can love anything no matter how great or how small." And it is exactly this assertion that Harry is questioning when he wonders whether the word "love" can be used to describe the relationship between a human being and an animal, while at the some time it is used to describe the relationship between two people. You could ask your students if they can compare and contrast the love that they feel for (1) their parents (2) their schoolmates (3) their neighbors (4) strangers (5) country (6) work (7) foreigners (8) their animals (8) their boyfriend or girlfriend. Is it possible that in each case they are describing a different kind of feeling, or is the word "love" applicable in each sense? From this discussion, could your students generalize as to what they think love is? Perhaps they can try to express its meaning in a poem, a drawing, a play or an essay and share it with the other members of the class.

Millie identifies two characteristics of the loving relationship: (1) they involve concern for what is special or unique in the person loved and (2) one can love people, animals, things — indeed, one can love virtually anything, regardless of whether that which is loved is one's equal or not.

Consider asking your class if they agree with these two characteristics of love. Are there others? Or do your students perhaps feel that one can love the common humanity in people just as much as that which is special about each human being?

In any case, encourage your students to question and challenge the theory that Millie and Harry finally seem to agree upon. Put it on the board for your students and get the class to devise criticisms and alternatives. Don't just teach it to them as a set of ultimate principles or unchallengeable conclusions, for as you are probably aware, there are many views of love and friendship other than those which Millie and Harry come up with.

EXERCISE: Love.

A. Among the meanings given in the dictionary for "love" are the following:

As a noun:
1. a deep and tender feeling of affection for or attachment to a person or persons.
2. a feeling of brotherhood and good will towards other people.
3. a strong liking or interest in something.
4. a strong, usually passionate interest of one person for another, based in part on sexual attraction.

As a verb:
5. to feel love for.
6. to delight in, take pleasure in.
7. to gain benefit from.

Synonomous Meaning:
8. affection, or warm, tender feelings.
9. attachment, or ties of affection . . . (which) may be felt for inanimate things as well as for people.
10. infatuation, or a foolish or unreasoning passion . . .

Continued on Next Page

7

Continued From Previous Page

In the following descriptions of "love" relationships, which meaning or meanings given above seem most to apply:

Example: A man's love for his wife. 1,4,5,6,8,9

1. A boy's love for his bicycle ____________
2. A girl's love for her mother ____________
3. A leader's love for his people ____________
4. A boy's love for a movie actress ____________
5. A student's love for learning____________
6. A friend's love for a friend____________
7. A flower's love of rain ____________
8. A poet's love of beauty ____________
9. An engaged couple's love for each other ____________
10. A dog's love for his master ____________

B. Which of the meanings used above are meanings that *you* are accustomed to using when *you* speak of "love"? (Fill in numbers) ______

In the space provided below, designate a number referring to a dictionary meaning that *you* use or have used, and give an example of how it is used by you. **(for example, you might designate number 2, and write "2 - I love my neighbors.")**

____________ ____________
____________ ____________
____________ ____________
____________ ____________

Use a separate sheet of paper if you need more space. *M85*

DISCUSSION PLAN: Fairness, rights and obligations.

1. Your mother comes through the room carrying a stack of dishes and you're lying in her path looking at TV. Does she have a *right* to expect you to move?
2. Nobody in your family pays much attention to your dog. Someone says to you that the dog is "starved for affection." Does your dog have a *right* to your affection?
3. Your baby brother is less than a year old. No one ever plays with him or hugs him. Someone says he's "starved for affection." Does your baby brother have a *right* to your affection?
4. Dave's a senior in high school and has a car. Sometimes he gives Joan a ride home. Is he entitled to thanks? Is he entitled to money? Is he entitled to affection?
5. Joan says, "If I owe him anything, I'll give it to him. But I don't owe him anything. So I won't give him anything. Is Joan's *reasoning* correct?
6. Joan says, "The more I ride with him, the more he expects something from me. But I don't want him to expect anything from me. So I shouldn't ride with him any more." Is Joan's *reasoning* correct?
7. Marcia is always affectionate towards Burt, whether he takes her out or not, and he takes her out very infrequently. Would Burt be reasoning well if he said to himself, "If I want Marcia to really like me, I've got to spend more money on her."?
8. Frank and Trixie have been going steady. Frank feels it's his duty to take Trixie out, but he never has money and Trixie has an allowance from her parents. So Trixie always wants to pay, and Frank thinks this is wrong. Is his *reasoning* okay?
9. Edna shows Charley affection only when he takes her somewhere. Otherwise, she's very cold to him. So now Charley's experimenting with all sorts of different mouthwashes in order to get Edna to like him more. Is Charley reasoning well or badly?
10. Joe has a brother, Wally, who's a year older than Joe. Wally's always ordering Joe around, and claims that Joe owes him respect. Joe says he's not obliged to do *anything* Wally tells him to do. Is Joe reasoning well or badly?

ML13-3

NOTE TO TEACHER:

A RIGHT is what entitles someone to do something. When we speak of "human rights," we mean rights which all people have, simply because they are human. Such rights are (or should be) backed up by law. Generally, they can be justified by appealing to the Constitution, the legal traditions of a country, or the collective moral institutions of a people.

A PRIVILEGE is what someone who has a special status in society can do. It is generally the case that only people who have such status are entitled to such privileges. Thus, only doctors and osteopaths have the privilege of practicing medicine — the practice of medicine is not everyone's right. Likewise, obligations can be divided into human obligations and status obligations.

A HUMAN OBLIGATION is one which falls on all human beings alike. Thus, if you have the capacity to save someone from drowning, and someone is in fact drowning, then you have the human obligation to save that person.

A STATUS OBLIGATION, on the other hand, is one which is incurred by virtue of your special profession, occupation, or standing in the community. A fireman, for example, has to work in the face of dangers which the average person can rightfully avoid.

EXERCISE: Fairness, rights privileges and obligations.

5

How would you classify each of the following situations? It is possible for an individual case to fall into more than one category?

Right Privilege Obligation Other

1. Free speech is a ________________________.
2. Parents have a(n) ________________________ to feed their children.
3. Receiving an invitation from the President to attend a Christmas party at the White House is a matter of ________________________.
4. If you work as a baby-sitter, you have a ________________ to get paid for your services.
5. When you are 18, you will have the ________________ to vote.
6. If a person is accused of having committed a crime, he has the ________________________ to consult an attorney.
7. The school doctor can examine you because it is his ____________.
8. It is your ________________________ to go to school every day.
9. If a fire is suspected, a fireman can go anywhere he likes in your home, because it is his ________________________.
10. If parents cannot provide for their children, this becomes a ____________ ____________ of the government.
11. It is a merchant's ________________________ to charge what he likes for his merchandise.
12. If your family does not pay its phone bill, the phone company has the ________________________ to disconnect the telephone.
13. Since Jane is the oldest girl in her family, it is her ____________ to get married first if she likes.
14. Serving in the armed forces is a ________________________ for girls.
15. Alice says, "Kissing me is a ____________ reserved for my boyfriend."
16. It is a doctor's ________________________ to help an accident victim.

ML13-3

Leading Idea 3: Fairness.

The children are continuing their explanation of different types of interpersonal relationships. They recognize that friendship is one type of relationship and love is another. (Yet the two are not mutually exclusive: Millie claims that she loves her grandfather and is friends with him at the same time.)

But there is yet a third type of human relationship which they identify, and that is justice, or as they call it, *fairness*. As they discuss fairness, it appears that the following can be said:

a. All people have a right to equitable treatment.
b. Everybody should have the same opportunities to enjoy the good things in life without there being privileges for anyone.

For Millie, fairness means learning to get along with people regardless of their differences (that is, their race, religion, age, sex, etc.) Fairness or justice requires that a workable way of living together be devised by all people.

It would appear that children are accustomed to thinking of fairness as *equal treatment for equals*, with inequalities of treatment accepted *if they can be justified*.

DISCUSSION PLAN: Fairness.

1. Under what circumstances should young people be excused from having to go to school?
2. Can you think of any reason why you should be excused from attending school, even though most other children have to attend?
3. Is it fair that all children are compelled to go to school, but not all children are compelled to go to college?
4. Are there times when it would be unfair to compare your personal situation with anyone else's?
5. Would you want everyone in the world to be like you?
6. Is it fair for some members of a school to organize social functions which are too expensive for some students to participate in?
7. Should all children be entitled to privacy, both at home and in school?
8. Should all children be entitled to allowance?
9. Should all children be allowed to work, regardless of their age, so long as their school performance is acceptable?
10. In our society, are 16-year-olds treated more unfairly, as a rule, than 18-year-olds? Are 12-year-olds treated more unfairly than 16-year-olds?

ML

6

Leading Idea 4: What is the relationship of love to fairness? What is the relationship of love to friendship?

Each of us as an individual is in some respects different from everyone else. Moreover, there are different ethnic groups, different religious groups, and so on. Now, according to Harry and Millie, a just society is one which disregards differences among people, the principles of justice presumably being universal, and applying alike to everyone.

In love, on the other hand, Millie says, it is people's differences and uniqueness that are thought precious. Thus, in the matter of personal differences, love and fairness are sharply contrasted. Perhaps you could ask your students to come up with other ways in which love and fairness can be compared or contrasted.

Is it possible that in our society, love and justice are sometimes or often in conflict with one another? Can you think of circumstances where this opposition is apparent? Can you think of circumstances where the conflict does not or need not occur? In the family, for example, is it possible that the members are able to love each other, and yet, to treat one another fairly? Can such fairness similarly exist in a business organization?

With regard to the relationship of love to friendship, perhaps you could ask your students if it is possible that love is what you feel for your *friend.* If it is not love that they say they feel for their friend, what is the feeling? Ask them to describe it. How is this feeling different from the love that they have for their parents or their girlfriend or boyfriend?

EXERCISE: Love, friendship & fairness.

In each of the following examples, there will be three or four sentences that are statements about love, friendship, or fairness. Rearrange them so their order makes better sense. For example:

Mary loves John.
Mary gives John and Harry equal pieces of pie.
John and Harry are both Mary's guests.
If Harry leaves early Mary will kiss John.

ANSWER: John and Harry are both Mary's guests. Mary gives John and Harry equal pieces of pie. Mary loves John. If Harry leaves early Mary will kiss John.

(a) A storm suddenly appears.
Jill and Freda invite Bill and Paul into their tent.
Jill and Freda do not particularly like Bill and Paul.
Jill and her good friend Freda are talking intimately in the only tent at the camping site.

(b) Tom and Marsha fall in love.
Tom, Marsha, and Joe are all good friends.
Tom, Marsha, and Joe go everywhere together.
Tom and Marsha want to be alone without Joe sometimes.

(c) Mr. Jones agrees to defend Mr. Smith.
Mr. Jones believes Mr. Smith committed the crime of which he is accused.
Mr. Jones is a lawyer.
Mr. Jones doesn't particularly like Mr. Smith.

M86

Leading Idea 5: Boy-girl relationships.

The next episode in Chapter 13, pages 126-128, is revealing of some of the boy-girl relationships that are emerging in the class. Laura insists that she doesn't like any of the boys in the class because they are too young. She is only interested in going with older boys. However, Lisa points out to her that her behavior suggests that she might like Tony. Laura's response is "That creep!" Could it be that Laura's response here is indicative of her liking Tony rather than of her dislike for him? Do students sometimes say one thing when they mean absolutely the opposite — especially in regard to boy-girl relationships?

It is interesting that Anne doesn't seem to be interested in any one boy in the class. She enjoys drawing all of them and is very perceptive regarding their physical characteristics. However this attention is not so much out of a personal like or dislike but out of her desire to be able to draw them. What do your students think of Anne? Do they find it feasible that someone in their class would not be particularly interested in forming a boy-girl relationship at this time?

Millie and Harry seem to be slowly becoming aware of each other. They also seem to be taking the time to look at each other and be attentive to what each other says. In many ways they make a curious pair. You could ask your students to think of some reasons why Millie and Harry might be attracted to each other.

On the other hand, Mark and Lisa seem actually to have a real crush on each other. They can't even talk to each other. Yet they seem to think about each other a great deal. They also are becoming more aware of each other's unique characteristics. Could you ask your students what they think are the reasons that Mark and Lisa are attracted to each other?

As a teacher of the 7th or 8th grade, you probably are aware of a number of such emerging boy-girl relationships in your own class. You might not want to discuss these directly. However, what this episode offers all of you as a group is a chance to discuss the emerging relationships in another class, and reflect upon them; this is one area where you can probably be sure that the students in your class will continue to reflect upon the relationships discussed long after the session.

8

DISCUSSION: Boy-girl relationships.

There is an episode in this chapter that at first glance seems strange.

Both Lisa and Mark seem to "use" Harry to talk to, in order, it would seem, to avoid speaking to each other.

What do you think is going on here?

What evidence do you have for your belief? Is there anything in the preceding episode which might give you reason for your belief?

How do you think Harry feels about this? Do you think he feels somewhat uncomfortable? Why?

Take turns acting out the parts of Harry, Lisa, and Mark. How do you think they might have behaved differently? *M87*

EXERCISE: Arguments.

To write an argument you state your opinion and proceed to give reasons for it in order to convince your reader of your case. Select one of these statements from this chapter and argue in favor or against it. Have a friend read your argument and state whether it is convincing or not.

But we can love anything, no matter how great or how small.
And once you're friends, it follows that you're equals.
All kids should have the same chances, regardless of who they are.
Each person can recognize what's special about each other person.

L66

9

DISCUSSION: What's your choice?

You're with some of the other girls during the lunch break, when Jeanne Ann tells the group that the older boys from the high school are coming back with their motorcycles after school today, and they said they'd give the girls rides. Most of the girls you're with like this; they're excitedly agreeing that they're going to do it. You don't really want to. You're afraid of getting hurt (some of the boys don't even have extra helmets), and you're a little afraid of hanging around with that crowd of boys anyhow. But you're afraid not to, because you don't want your friends to look down on you for being afraid or stuck up and all that. What are you going to do? *J21*

10

DISCUSSION: Tell a lie?

Suppose you especially liked a certain person in your class, and were dying to have that person for your own girlfriend or boyfriend. But you could see that the person you like seems to like somebody else even better, even though the third person doesn't seem to be paying much attention. You think that if you lied and said that the third person had said nasty things about the person you like, then the person you like might be hurt for a while but might then pay attention to *you.* Is this ok? . . . Suppose the third person really *had* said those nasty things; would that make it any easier or better? *J18*

11

Leading Idea 5: The role of questioning in coming to know.

Chapter 13 begins with Harry's question: How can you say you love both your guinea pig and your grandfather? Isn't the love of a guinea pig and the love of a person so different that they really are not deserving of the same name? After the discussion in which Millie has come to formulate a rather elaborate theory of friendship, love and justice, she acknowledges that she would never have thought of all this if Harry had not posed questions to her in the first place. So at the very beginning of the chapter, the crucial role of questioning in the process of inquiry is identified. Intellectual inquiry is triggered when a doubt is introduced regarding something that is normally taken for granted. The doubt, however, has to be reenforced by further questioning until the whole effect is like throwing a stone in a pond, where the ripples keep making larger and larger circles. The children have to learn how to explore the ramifications of the original questions. This is where logic is of help, because the individual has to be able to see the implications of the original question.

In dialogue, the question initiates an interchange that has a number of important logical features. For example, Harry is questioning whether one can love (presumably in the same sense of the word love) both a person and an animal. Millie responds by saying, of course one can love both persons and animals; however — and here she draws a new distinction — one can't be friends with both persons and animals. Notice what is happening. Things that have been unexplored and taken for granted not only are brought to light, but important distinctions are being made about the proper scope of the concepts "love" and "friendship." The inquiry then takes off, more theories are introduced and finally a relationship is formulated by Millie between love, fairness and friendship.

In the dialogue on page 128-132, we begin once again with a question posed by Harry. The structure of this dialogue is somewhat different from the earlier one, because the relationship between father and son is much more tense and guarded that that between Millie and Harry. In this case the question from Harry which initiates the dialogue is "how do we know what is true?" Rather than getting right into the issues, we notice a lot of hemming and hawing about what the question is. (Recall that on page 108, Harry and his father had another dialogue that started with Harry's question, "what is a question?" His father stalls so that Harry asks, "what happens when we ask a question?" His father then points out that there is a difference between the question "what is a question" and "what happens when we ask a question?" It is the difference between defining something and the consequences of the activity of questioning.)

In this dialogue on page 129, Mr. Stottlemeier seems to be playing the same role — urging Harry to get clear about what his question is. The first formulation Harry presents is "how do we know what is true?" His father gives him a hard time; finally Harry feels forced to rephrase the question very radically: "Is it ever right to lie?" Here we see a shift from the question of knowledge to the question of morality. Harry's father is forcing him to discover the connections between questions about knowledge and questions about morality. The dialogue then concentrates upon the moral issue of telling the truth, and proceeds constructively. Eventually, like Millie, Mr. Stottlemeier (with Harry's help) constructs a whole theory. Also, it is worth noting that they never do get back to the original question: "How do we know what is true?"

DISCUSSION: Scream and shout!

You know you're "not supposed to curse and yell loud at" somebody you care about, because it hurts them too much. Except just in the family, maybe. But your boyfriend has just really been unfair to you, and you *feel* like hurting him. And you certainly feel like yelling out just how mad you are at him. But you're afraid he'll just have nothing to do with you then, that he'll just be too hurt (he gets hurt easily.) But you know if you don't tell him you'll just have another week of being mad and upset all week. What should you do? Would it make any difference if he would get mad and yell too? *J20*

12

13

DISCUSSION: The role of questioning.

1. Do people always ask the question(s) they want to ask?
2. Why do some people sometimes ask more general questions instead of asking a specific question that is on their minds?
3. How do two people talking know when they have reached the question they want to ask?
4. When Harry asked his father, "How do we know what's true?" his father kept talking until Harry restated his question to be, "Is it ever right to lie?" How did Harry know this was actually the question he wanted to ask?
5. Did Harry know it all along and his father just drew it out of him or did it just evolve from their discussion? *R95*

Leading Idea 7: Is it ever right to tell a lie?

In Chapter 7, page 66, there is an episode in which two seemingly identical things happen. First, some boys ask where Maria is, and the answer they are given is deliberately untruthful. Then Millie asks where Maria is and she is given a truthful answer. The children in the story agree that while Mark was (at least on the surface) inconsistent in giving two different answers, this was justified by the dissimilarity of the circumstances. In other words, it is recognized that rules that are applicable in similar situations may not be applicable in dissimilar ones. Therefore, a habit of truth-telling may have to be violated in a situation in which other considerations are more important than simple conformity to a rule.

Now, in Chapter 13, we see this question come up again. The treatment of the issue reenforces the discussion in Chapter Seven. It could very well be that the students in your class might misunderstand what is being said in both of these instances. The message being communicated is not that it is *always* right to lie or that it doesn't matter whether you tell the truth or not, but that one cannot answer a question like this without looking at the entire situation. If your students have a tendency to look at things in "black-or-white" terms, they may find this presentation of truth-telling very unsettling. And you should be prepared for this.

In this episode in Chapter 13, Mr. Stottlemeier is confronted with Harry's question as to how to tell true sentences from false ones. Mr. Stottlemeier says he doesn't know, and the conversation turns to a discussion of what the difference is between the way we tell true from false sentences, and the way we tell right from wrong. On page 129, lines 12-16, Harry seems to link the two questions of what is true and whether one should say what is the truth. Mr. Stottlemeier is trying to keep these two issues separate. When Harry claims that it is always right to say what is true, his father has already tried to show him that the question of truth and the question of right conduct are evaluated by different *standards.* He implies to Harry that the two questions are not necessarily connected. After a while this starts to make sense to Harry and he sufficiently doubts what he has said on line 16, page 129. He then asks his father, "Is it ever right to lie?" In so doing, Harry has moved from the question, "how do I tell what is true?" to the question, "when is it proper to tell the truth?"

DISCUSSION: Is it ever right to lie?

Part A. In each of the following situations, a person is asked for a truthful answer. Check the ones for which you agree that a truthful answer ought to be given.

(a) Your mother has sent you to the tailor to have your new pants altered. She has told you, "I would do it myself to save the money, but I don't think it will be very expensive. It will probably cost no more that $3.00, which is about all I can afford." You go to the tailor who tells you it will cost $4.00 to alter the pants. You think, "I have that dollar saved from babysitting. I would like to spare my mother the extra work. I will let the tailor go ahead with the job." You also think that since you will be picking up the finished work yourself, there is no need to tell your mother the truth about how much it cost to alter the pants.

QUESTION: Should you tell your mother the truth about how much the pants will cost to alter? _________. Discuss your reasons.

14

(b) Let us suppose that you decided, "what she doesn't know won't hurt her," and you have not told your mother that the pants will cost $4.00 to alter. She is under the impression that it will cost $3.00. One day while you are at school, your mother decides to pick up the pants for you. When you come home from school, she has an upsetting piece of "news" for you. The tailor, your mother alleges, tried to cheat her by insisting that the agreed-upon price was $4.00!!! But your mother is a forceful woman who doesn't like to be taken advantage of, so she insisted that she was right, paid the tailor only $3.00 and managed to come away with your pants.

QUESTION: Should you *now* tell your mother the truth, if you haven't before _________. Discuss.

(c) Let us suppose that you are too ashamed to own up and tell the truth. You try to forget the episode, but *you* know that you have done something of which you are ashamed. You meet the tailor on the street while you are walking with a friend. Your friend says to you, "There's Mr. Jones. I hear he's a pretty good tailor. Say, you've used him a couple of times, haven't you? Should I tell him you recommended him?"

QUESTION: Should you tell your friend the truth? Can you find a way to recommend the tailor without exposing your own lie? _________.

Continued on Next Page

Continued From Previous Page

Part B. Let us assume that in example (a) given above you lied. Given that fact, answer the following questions:

1. Can you see that despite your intentions, there were unfortunate consequences?
2. How might you have remedied the situation once your mother had undergone the situation described in (b)?
3. Can you identify here what may have been your "good intention" in lying in the first place?
4. If the situation described in (b) *had not occurred*, how might the outcome have been different?
5. Now that you see the possible consequences of lying at (a), do you agree or disagree with the following statement: "It would not have been wrong to lie in that situation since my intention was a good one."

NOTE TO TEACHER: Although this particular exercise does not come furnished with "right" or "wrong" answers, it would be well for teachers not to overlook the fact that the lie told at (a) does not *all by itself* lead to the consequences at the end of (c).

M

Leading Idea 8: Answering questions.

Harry has now formulated his question in a very precise way: "Is it ever right to lie?" Apparently, he expects from his father a simple yes or no for an answer. But his father tries to explain to Harry that this is unrealistic. There are many questions that must be mutually explored before such an answer is appropriate.

Most philosophical questions are of this kind. If you ask, "did the world have a beginning?" there is no simple answer. In a way that is what makes it a philosophical question. To answer a philosophical question, you have to be explicit about how the terms are defined, what criteria are being used, which matters are considered relevant and which are considered irrelevant to the inquiry. These processes must be performed before the answer would even have any meaning.

Suppose someone were to ask, "Is it ever just to steal?" From a philosophical point of view, one would first want to know what conception of justice we are operating under here, what conception of property we are operating with here, and by what criterion do we determine which actions are stealing and which are not. We would also have to take into account which contexts are relevant to this inquiry: for example, are we discussing stealing a base in baseball or is that irrelevant to the inquiry into this issue?

A question may demand not an answer but an inquiry into the nature of the problem, **and this is what Harry's father continually tries to get Harry to understand.**

DISCUSSION: Malicious and benevolent intentions.

1. What is meant by the old expression that "the road to hell is paved with good intentions"?
2. Is there a difference between your plans and your intentions?
3. Is there a difference between your intentions and your purposes?
4. Is there a difference between your intentions and your ambitions?
5. Is there a difference between your intentions and your desires?
6. Are there times when we mean well, but the results of what we do are harmful?
7. Are there times when we intend to hurt others, and yet, contrary to our expectations, the results of our actions are good?
8. Do people with good intentions find it harder to know what to do than people with bad intentions?
9. If someone unintentionally saved your life, would you thank him?
10. If someone, as part of his job (say as a fireman or lifeguard) saved your life, would you be grateful to him?
11. Which is worse, to do something wrong unintentionally, or to plan to do something wrong but not carry it out?
12. Which is worse, making your friend a promise and then not keeping it, or not promising to give your friend the help he needed, even though you could easily have done so? *ML22*

15

Leading Idea 9: Esteeming versus estimating.

To illustrate the difficulty of giving a simple yes or no answer, Harry's father challenges Harry to answer truthfully whether he thinks his father is intelligent. Harry hesitates. Mr. Stottlemeier then claims this hesitation to be proof that some answers need to be highly qualified and cannot be formulated in a simple fashion.

One of the themes running through *Harry Stottlemeier's Discovery* and *Lisa* is that there are many different ways of being intelligent. Thus to ask if someone is or is not intelligent immediately requires that one be very clear what one means by that term. Mr Stottlemeier's question, "Am I intelligent?" poses still more troubling problems for Harry because however much he *esteems* his father, he has not been called upon until now to form some *estimate* of his father. And these are two different things which very often children have a tendency to think are one.

For example, a student writes a paper of which he is very fond and it means a great deal to him. He gives it to the teacher and gets it back with all sorts of criticisms. He is very hurt, and refuses to work on it any more. His esteem for the paper is blocking his being able to have someone estimate it for him. Although he prizes it a great deal, there is a difference between *prizing* something and *appraising* it. Recognizing and being able to cope with these two different activities is very important in becoming aware and being able to form judgments about one's values. Because I prize something very much, it does not necessarily mean that once I have fully appraised it, I will still hold it to be valuable for me.

DISCUSSION: Esteeming vs. estimating.

Part A. "Esteeming" and "estimating," we have learned, mean different things and are measured by different "yardsticks." For each of the following statements, write in the blank space provided whether it is an example of the "esteem/non-esteem" yardstick (write "esteem" for those) or an example of the standard of estimation:

(a) I love my grandfather very much ______________________.
(b) I don't like hard candy because it hurts my teeth ______________.
(c) I think girls are smarter than boys ______________________.
(d) My sweetheart is beautiful to *me* ______________________.
(e) I was a judge in the "Miss Highland High" beauty contest, and I voted for Jane because I thought she was the most beautiful ______________________.
(f) The air is polluted ______________________.
(g) I detest city air because it is polluted ______________________.
(h) Roses are very fragrant flowers ______________________.

Part B. Discussion.

In part "A" above, do you notice any similarities among all those statements which we suggest are properly examples of "esteem?"

Do you notice any similarities among those that are examples of "estimation?"

Can you formulate a statement that might serve as a kind of "rule" for recognizing "esteem" statements and "estimation"?

Can you find any relationship between "esteem" statements and "estimation" statements? *M90*

16

Leading Idea 10: The three heads of the giant.

On page 130, Harry says, "Can you explain to me why telling the truth is so complicated that you can't give me a simple answer?" Mr. Stottlemeier tries to show Harry that a number of things must be taken into account when considering whether it is right or not to say something. Mr. Stottlemeier claims that there are three such considerations that one must take into account when trying to make a judgment:

1. Whether what you are going to say is true or false;
2. Whether your motive in saying it is or is not malicious (in intent);
3. Whether the consequences to all concerned are harmful or beneficial.

These three considerations he calls the three heads of the giant. He argues that one can be fairly sure that it would be wrong to lie if what one is going to say is false *and* malicious *and* harmful.

He then tells a story about a birthday party in which, as a child, he issued invitations to Kenny, Sally, Sam and Linda. In the case of Kenny, what he said was false and malicious. In the case of Sally, it was true, but malicious and harmful. In the case of Sam, it was false, and in the case of Linda it was false and harmful. All four situations were different to some degree, and there was something wrong with each one. Perhaps you could put this diagramatically on the board so that the students can see it and discuss it. In all of the situations except Sam's, there seems to be no question that the statement was wrong. But in the case of Sam, where the statement was false, yet not harmful and not malicious, what would your students think?

Mr. Stottlemeier seems to be saying that if a statement is false, malicious and harmful, it is definitely wrong for one to say it. On the other hand, if a statement is true, not malicious and not harmful, it is definitely okay to say it. However, anything between these two extremes would require further inquiry; one could not definitely say that it is absolutely right or absolutely wrong.

MORAL REASONING EXERCISE.

Ten personal situations are described below. Discuss each of these situations in terms of the following considerations:

(a) How the action taken affects the person in question.
(b) How it affects that person's character.
(c) How it is likely to affect the direction of that person's life.
(d) How it affects other people around that person.
(e) How it is likely to affect the institutions of society.

A group of young people were together on the beach, as part of a class outing.

1. Mabel knew she shouldn't go in swimming immediately after eating, but she ate a huge lunch and immediately went in swimming anyhow. When she was quite far from shore, she got a cramp and began to drown.
2. George couldn't swim. But Mabel was a good friend of his, so he tried to reach her anyhow by wading in, although the water was over his head.
3. Rosie didn't like Mabel and she was afraid of the water. But she felt it was her duty to try to save her, even though she (Rosie) was a poor swimmer.
4. To Eddie, it was an opportunity to be a hero, so he tried to reach Mabel before anyone else.
5. Arthur went to look for a telephone.
6. Bill and Marie found a rowboat and began to row out in Mabel's direction.
7. Edna wasn't afraid of the water, and she was a powerful swimmer. She didn't like Mabel, so she did nothing.
8. Max wasn't a good swimmer, but he felt he couldn't just stand by and watch someone drown, so he swam out toward Mabel.
9. Oliver ran down to the next beach to get the lifeguard.
10. Priscilla and Henry agreed that, since they couldn't swim, there was nothing they could do, so they continued their conversation about the Rolling Stones.

ML8-14

17

18

DISCUSSION: The three heads of the giant.

One way to discuss these categories would be to look at the cases from the viewpoint of trustworthiness.

1. If a statement if false, but not malicious, and not harmful, could you trust that person?
2. If a statement is malicious, but not harmful and true, could you trust that person?
3. If a statement is not malicious, but is harmful and false, could you trust that person?
4. If a statement is true, but is malicious and harmful, could you trust that person?
5. If a statement is true, and not malicious, but is harmful, could you trust that person?
6. If a statement is false and malicious, but not harmful, could you trust that person?
7. If a statement is false and malicious and harmful, could you trust that person?
8. If a statement is true and not harmful and not malicious, could you trust that person?

Now look at all of these in terms of friendship, and discuss — Would you want that person for a friend? *R97*

19

DISCUSSION PLAN: Truth, intention, consequences.

1. Give an example of speaking the truth with the intention of hurting someone.
2. Give an example of speaking a falsehood with the intention of helping or protecting someone.
3. Give an example of telling the truth, in which virtually all the results are disastrous.
4. Give an example of someone whose intentions are always noble, but whose actions affect people ruinously.
5. Give an example of someone whose intentions are generally malicious, but whose actions are usually helpful to others.
6. Do you believe that, in the long run, if you have good intentions and always tell the truth, things will work out for the best?
7. Do you believe there may be times when (for some such reason as loyalty to your country, or loyalty to your family or friends), it would not be right for you to tell the truth?
8. Do you believe that there is ever a justification for being malicious?
9. Can a person with excellent intentions still be inconsiderate?
10. All other things being equal, is breaking a promise worse than telling a fib?
11. Is there any single good reason why people should be truthful?
12. Can a person be a skillful liar who lies all the time, and still be proud of himself?

ML

Some Additional Questions About Chapter Thirteen.

1. Millie says she loves her grandfather and Pedro. What does she mean by the word love?
2. If you have a close friend, how is your relationship different with him or her than with an acquaintance?
3. Do you love your friends? Why?
4. Millie says that friends are equals regardless of their age. What does she mean by "equals"?
5. Does love have anything to do with fairness?
6. Do you think Harry and Millie are friends? Why?
7. How do they help each other to understand things and themselves better in this chapter?
8. Do you think Laura likes Tony?
9. Anne says she just draws the boys in the class, but doesn't think about them. How could that be?
10. Why do you think Lisa and Mark spoke only to Harry instead of each other?
11. Would you have felt as uncomfortable as Harry did? Why?
12. Why do you think Millie asked Lisa if her mother was coming to the school play?
13. What are the Three Heads of the Giant?
14. Why couldn't Mr. Stottlemeier give a simple answer to the question: "Is it ever right to lie"?
15. Mr. Stottlemeier seems to imply that Harry's question about telling the truth is different than his question "what is truth?" How are they different?

ML

ANSWERS M85

A. (Allow space for disagreement as well as for discussion, for children often "love" seemingly similar things in different and unexpected ways. However, the following seem to be reasonable responses.)

1. 3, 6, 9
2. 1, 5, 8
3. 2, 8
4. 4, 10
3 5. 3, 6, 7
6. 1, 5, 8, 9
7. 7
8. 3, 6
9. 1, 4, 5, 6, 8, 9
10. 7, 9.

B. There are no "right" answers here. This is a good opportunity for the children to take some initiative for interpersonal discussion.

ANSWERS M86

Several arrangements may be possible here. What is important is to encourage the children to state the reasons for their arrangements. Some of the children may question the entire enterprise, such as the last set of statements. A good discussion about "fairness" vs. personal preference might arise from exploring the issue. My suggested answers are:

a) Jill and her good friend Freda are talking intimately in the only tent at the camping site.
Jill and Freda do not particularly like Bill and Paul.
A storm suddenly appears.
7 Jill and Freda invite Bill and Paul into their tent.

b) Tom, Marsha and Joe are all good friends.
Tom, Marsha and Joe go everywhere together.
Tom and Marsha fall in love.
Tom and Marsha want to be alone without Joe sometimes.

c) Mr. Jones believes Mr. Smith committed the crime of which he is accused.
Mr. Jones doesn't particularly like Mr. Smith.
Mr. Jones is a lawyer.
Mr. Jones agrees to defend Mr. Smith.

ANSWERS M90

a) esteem
b) esteem, although my non-esteem is based on my estimation.
c) estimation
16 d) esteem - it sounds like estimation, but the qualification "to me" shows that it is more properly an example of esteem.
e) estimation.
f) estimation.
g) esteem.
h) estimation.

CHAPTER FOURTEEN
LEADING IDEAS

1. Bartering.
2. Monetary exchange.
3. Getting even.
4. Exchanging favors or gifts.
5. Should there be reciprocity in everything?
6. Kio's song.
7. Did Columbus discover America?
8. Are appearances trustworthy?
9. Tony's theory of truth.
    a. Subject and predicate the same.
    b. True by definition.
    c. Correct inferences from known truths are true.
10. Objections to truth by definition.
11. Mark's theory of truth: truth by correspondence.
12. Tony develops his theory of truth: Sentences are true if they are consistent with all we know.
13. Lisa's theory of truth: Truth is what works.

CHAPTER FOURTEEN

PREFACE

The episode with which Chapter 14 begins has to do with some of the many ways we engage in reciprocity in our society. First is an instance of *bartering*, with Timmy involved in swapping stamps. Then Harry *lends* Timmy some money which he *earned* babysitting the previous night and the boys *buy* some ice cream. So far, then, we have instances of bartering, earning money, lending money and purchasing for money.

As they leave the drug store, some boys trip Timmy, so he knocks their books off the table. Timmy sees this action as a fair exchange — a reciprocity in which hurt is exchanged for hurt. Harry wonders about such getting even, and Lisa suggests that possibly reciprocity is right on some occasions but not on others.

Then Laura's sister Mary tells her about her date with Gene. Gene took Mary to a movie and thought he was entitled to Mary's affection in return. Mary vehemently insists that Gene is entitled to nothing. She interprets what he did as a gift to her, and maintains that one who gives a gift has no right to expect anything in return. Harry and Lisa think they see a similarity here between those sentences involving feelings from which nothing follows when they are reversed (if Jack loves Jill, it does not follow that Jill loves Jack) and the non-reciprocity involved in the exchanging of affection and the exchanging of gifts.

A brief interlude follows in which Kio is in bed humming to himself before he goes to sleep. Suki enters and discovers that Kio is humming the same song that their mother used to sing to them. Their father comes in and the two children sing the song to him. The song itself is very rich in meaning, and we are led to speculate what particular meaning it may have for Kio and Suki, as well as in what way it may express certain themes that have run through the entire novel.

The class is told by Mr. Spence that he will be leaving the school to take another job. They return to their search for the way to tell what is true. Harry begins by objecting both to Tony's claim that he can tell if a statement is true just by looking at it and to Mark's claim that "seeing is believing." Tony agrees to reformulate his position and offers three more precise clarifications: that a sentence can be recognized as true when its subject is the same as its predicate, when it is true by definition, and when it follows logically from true premises. While Harry does not dispute the first and third of these points, he grumbles that he is not persuaded by the second.

The final episode finds the children on their class field trip. Mark demonstrates his theory of truth for Harry's benefit by splashing Harry's face with water and saying that this proves water is wet. Tony illustrates his theory by telling of a dream he had, then proceeding to reject the dream as false because it was inconsistent with the remainder of his experience.

A group of students now get lost in the forest and neither Mark's theory nor Tony's seems to be of much assistance. Lisa suggests following the stream to see if it will come out on the river and this hunch of hers turns out to be correct. "You see," said Lisa, "our idea was true because it worked." In this way, Lisa illustrates a third theory of truth.

Leading Idea 1: Bartering.

Trading is very natural for children. In many ways, they live in a non-money type of economy. Swapping is part of a child's experience. What you should try to get your students to become conscious of is the fact that they generally do not learn this form of getting along from adults. Swapping is a non-monetary, non-profit economic transaction that children pass on to other children. Unlike adults, small children don't have money and they are compelled to engage in economic transactions on a non-monetary basis.

Furthermore, bartering is a form of reciprocity. It is one of those exchanges out of which the fabric of society is constructed. This is particularly true of so-called "primitive" societies, but it also applies to most contexts of our own society. The illustration in this case of exchange of postage stamps is one of the more familiar types of bartering among children. But were you to ask the students in your class, they would probably come up with all sorts of other types of bartering. It would be a good idea to list these transactions and help them see that, like so-called "primitive" societies, it is possible that bartering could be the main source of exchange in a society.

EXERCISE: Reciprocal and non-reciprocal personal relationships.

A reciprocal personal relationship is one in which, if one person does something to or for another, the other feels an obligation to return or exchange what has been done. For example, bartering is an exchange or reciprocal relationship.

A non-reciprocal personal relationship is one in which you do not feel that someone's action with regard to you requires that you do something in return. For example, if John dislikes Mary, this does not oblige Mary to dislike John. Or, if you do something for a newborn infant, the newborn infant is not thereby obliged to do something for you.

Decide how you would classify the following, and discuss your reasons:

	Reciprocal	**Non-reciprocal**	**Undecided**
1. A policeman reprimands you for jay-walking.			
2. You give the cashier at the movie the money for admission			
3. Your best friend says something affectionate to you.			
4. You bump into another student by accident.			
5. Another student bumps into you on purpose.			
6. Your mother kisses you.			
7. A girl and boy, close friends, go for a soda. She insists on paying.			
8. The same situation as No. 7, but the boy pays.			
9. You're ill, and your class sends you a "get-well" card.			
10. You discover someone setting fire to the school.			

DISCUSSION PLAN: Should everything be kept even?

Discuss the following situations:

1. Everett's aunt, whom he never paid much attention to before, gives him a Christmas gift of some money in an envelope. When she leaves, he gives her a big hug and a kiss, which he's never done before.
2. Everett trades Arthur two pocket knives for a David Bowie record. Each boy thinks he got a bargain.
3. The dentist gives Everett a bill for filling a cavity. Everett gives the dentist the money.
4. Lucy and Hank, who are going steady, exchange kisses.
5. Everett is on his way to school. The front tire of his bicycle goes flat. Hank comes along and helps Everett fix the flat. Everett has a dollar in his pocket. He wonders whether or not to offer it to Hank.
6. Everett goes to a party at which there's a lot of kissing going on. Everett wishes Betsy would kiss him, but she doesn't seem very interested. He has a dollar in his pocket. He wonders whether or not to offer it to Betsy.
7. Lucy throws a big party and invites Betsy. Betsy figures the least she can do in return is to throw a big party and invite Lucy.
8. Lucy doesn't invite Tania to her party because she figures that Tania is the favorite of Mr. Gleem, the English teacher.
9. Betsy once did Tania a big favor. Ever since then, Tania has refused to speak to Betsy.
10. The math teacher, Mrs. Crest, considers raising Arthur's grade from B to A so that as many boys will get A's as do girls.

ML26

ACTIVITY: Imaginative role-playing.

Divide the class into two equal sized groups. Now let us imagine that one group, let us call them "workers" own all the labor of the whole society. They own the street-cleaning services, the fruit-picking, the animal-hunting, the cleaning up, etc. , in fact, *every* service. The other group we shall call the "property-holders." This group owns all the material goods of the society. They own the fruit as well as the trees they grow on, they own the animals, they own *everything* that is material. 3

The problem is this — the people who own the materials do not have the labor that they need in order to *use* the material goods. On the other hand, the people who own the labor have no material of their own that they could labor on.

Role-play some ways in which goods and services could be exchanged so that each group can have a share of what the whole society has. Remember — you will have to make up "rules" about the values of the various goods and services. For example, you might wish to say that an apple is worth 15 minutes of the labor that goes into picking it, or that an hour's labor at cleaning up is worth 10 pounds of beef. *M91*

ACTIVITY: Monetary exchange.

Part A. Most material goods as well as most services are worth *money* in our society. However, there are many "goods" which are priceless, that is, which can not be evaluated in terms of money. The following list contains various "goods". Circle those which have a monetary value.

diamonds **friendship** **refinement** **car** **television set**
freedom **vacation trips** **piano** **music** **wine** **love** **intelligence** 4

Part B. For some of the items in part "A" there will be little disagreement. However, for others there may be considerable disagreement. Therefore, for those items which seem to generate disagreement, discuss the reasons why you would or would not place a monetary value on them. *M92*

Leading Idea 2: Monetary exchange.

Another type of reciprocity is that which occurs in societies that use money as a means of exchange. In these cases, money is exchanged for goods or merchandise of presumably equivalent value. Harry and Timmy in this instance see nothing unusual in following a bartering session with a monetary transaction (the buying of ice cream.) They are not aware of the change in the form of reciprocity that they have just transacted. It appears perfectly natural to them, as it does to most children who live in a society where money is the usual form of exchange.

One useful distinction that you might want to point out to your students is the fact that money deals with *quantitative* value whereas many goods in our lives can only be approached *qualitatively*. Happiness, or goodness, or excellence or beauty or love are qualitative, and thus cannot be measured in quantitative terms, nor can they be exchanged for something that is measured in quantitative terms. Thus, the moment you say to a child, "If you will be good tomorrow, I will give you a dime," you have taught the child that goodness has a price tag, and from that point on he will feel it is legitimate to bargain regarding the price of his conduct. Whenever we use money to motivate individuals, we run the risk of teaching them to measure their own worth in monetary terms, and thus rob them of the *intrinsic* dimension of love, happiness, goodness, excellence and beauty.

In discussing money with your class, you will probably encounter some vocal advocates of the notion that "every person has his price," or "anyone will do anything for money if the price is high enough," or "money can buy anything," or "it doesn't matter what you do as long as you get paid for it." In many ways, these views are a product of the culture in which they live. They are so indigenous to the culture that whoever expresses them seems to have the whole weight of human experience on his side, and the other children in the class who do not agree may be reluctant to speak out. You as a teacher may have to help these other children verbalize their point of view and encourage the class to consider what possible alternatives there may be to the viewpoints just mentioned. One of your main aims should be to try to help your students stand back from the culture they are a part of and to analyze just how important a role money does play in it and how it has a tendency to shape all of our values.

If a member of a class should say, "But money can buy anything," your role as a teacher is to point out counterinstances. Perhaps you could begin an inquiry into the relationship between our values and money by asking the class to make a list of the things that they value the most, and next to each have them state if they think money could confer these values on a person. Suppose, for example, that a student lists self-respect. How could the acquisition of money confer self-respect on a person? If you win a million dollars in a lottery, how does that add to your self-respect? Other people may value love. Other people may value beauty. Others may value achievement. Others may value honesty or courage. Others may value friends, or security, or better grades, or popularity or whatever. The question to be discussed is, how does money help one to achieve these values in our society if it does? And if it doesn't achieve these values, why do people pursue it?

DISCUSSION PLAN: Money.

1. What are some of the units with which we measure length or distance?
2. What are some of the units with which we measure weight?
3. What are some of the units with which we measure economic value?
4. If we say that a candy bar is 4" long, presumably we measured the candy bar itself. If we say that the candy bar weighs 2 ounces, do we mean that the bar itself has weight? What would the candy bar weigh in outer space, beyond the gravitational pull of the earth?
5. So is the figure of 2 ounces a measure of the candy bar itself, or of the way gravitational force affects the candy bar?
6. Suppose we get the candy bar from a machine by putting a quarter into the machine. What is the quarter a measure of — the size of the candy bar? Its taste? Its color? Its shape? Its economic value?
7. The candy bar would weigh nothing in outer space. Would the candy bar have any economic value in a totally uninhabited desert?
8. Is the 25¢ figure a measure of some quality inherent in the candy bar, or is it a measure of what people who want it would be willing to pay for it?
9. George baby-sits for 50¢ an hour. Does that mean that George himself is worth 50¢ an hour, or that his baby-sitting services are worth that?
10. George is 5 feet tall and weighs 120 lbs. How much is he worth?
11. Do people have economic value, or just things and services?
12. If people liked the candy bar enough to pay 50¢ for it, is it likely that the price of it would rise to 50¢?
13. If people liked George's baby-sitting services well enough to pay him $100 per hour, could we then say that his services were worth $100 per hour?
14. If a painting is sold for $10,000, does that mean it's a really good painting?

ML14

ACTIVITY: Role-playing.

Part A. Let's pretend! Imagine that you are one of the following persons and present an argument why you should be given enough food to live on:

(a) a laborer
(b) an infant
(c) a housewife
(d) a doctor
(e) an actress
(f) a beautiful model
(g) a retired elderly person

Part B. Now pretend that you are employed in one of the following occupations, and present an argument for receiving as high a salary as your wealthy business executive neighbor who earns $1,000.00 per week:

(a) a ball player
(b) a waitress
(c) a farm worker
(d) a teacher
(e) a talented artist
(f) a bartender
(g) a psychologist

Leading Idea 3: Getting even.

In this instance, Timmy purposely knocks some children's books off a table because he feels that the children deliberately tried to trip him. Now, Timmy's act is simple revenge, and revenge is a form of reciprocity, like bartering or monetary exchange. It is an exchange of harm for harm.

At this point, the question arises, if revenge is a form of reciprocity, is it fair? Should we exchange harm for harm the way we exchange goods for goods or money for goods? Should we follow the rule, "An eye for an eye"?

Some students in your class may point out that if someone steals something from you, you don't steal something back from him. But you do report him to the police and you assume that the State will take over your right to retribution. Thus the reciprocity is still there.

But if someone hurts you by gossiping about you, or tripping you or ostracizing you from a group, or hurting your feelings, or treating you as a thing, the question is, should you do the same to that person? Should you maintain the reciprocity? This is basically Harry's question, and he admits that he is just not so sure. From Timmy's point of view, retribution is proper because it completes the cycle. It brings things back to where they were, because once you have gotten even, there is no need to do anything further, and you can go on and be friends. What Harry may be thinking is that Timmy's theory is not valid. When one person hurts another, they are not getting even, they are beginning a feud. Thus, when a person hurt retaliates, the others often feel they must get even with him for retaliating — very often it snowballs into an enormous feud in which everyone gets hurt more and more.

If you remember in Chapter 15 of *Harry Stottlemeier's Discovery*, Harry and his father discuss war and they soon realize that the hating came after the fighting, not before. When a person feels that he has to get revenge because he has been hurt, the real question he must ask himself is: Do I have to get revenge? If so, what kind of revenge? What will be the cost to myself and to others? What will be the means I will use?

If your students see that when it come to hurting others, gossiping, ostracizing others from the group, treating others as things, there is a real question whether retribution is in order, then you should help them to verbalize how they *do* think they should handle these situations when they come up in their experience.

For example, Timmy trips. His sense of dignity has been wounded. He feels it a matter of honor to get revenge. But perhaps Timmy should stop and think why did the boys trip me? It could be that it is merely a practical joke and that they are very thoughtless as to the consequences that it might have for Timmy and his feelings about himself. The question then becomes: is it worth it to start a feud that might, in the long run, cause a great deal more bad feelings and harm on both sides?

On the other hand, perhaps your students might come up with situations for consideration, in which they think that it is appropriate to fight back. To the extent that philosophy is a search for alternatives, it implies an inquiry into the alternative courses of action in any given situation. Philosophy should help us, at minimum, to reflect upon the kind of criteria we would use in making a decision to retaliate or not, the means we would use and the consequences of the act. What your students should come to see is that the consequences of every action are stamped with the character of the means we employ in that action. For example, if you choose to use the way of repression or humiliation, or intimidation or indoctrination or violence as an instrument, then the kind of world that will result will be determined by the means you have used. Very often, vindictive people do, it is true, get even, but the question is at what cost to themselves and to others?

ACTIVITY: What would you do if . . .

I Last Christmas, you sent a school acquaintance a greeting card. He did not send one to you. *This* year at Christmas you will:

(a) send him a card anyway because you like to send cards.

(b) send him a card because maybe he will send you one this year.

(c) not send him a card because he didn't send one to you last year

II Your younger sister comes home from school crying because her classmate's older sister beat her up. The reason given for the beating is that she, your younger sister, had beaten up this classmate the day before. You will immediately go looking for that big kid who beat up your little sister in order to:

(a) beat her up and get even.

(b) see if you can discuss with her how to put an end to this trouble between the younger children.

(c) try to appease her so that she won't beat up your little sister any more.

III It is the day before Mother's Day, and your mother is accustomed to receiving a gift from you. But you have just had a terrible fight with her and you are very, very angry. You really do not *feel* like giving her a present. You decide to:

(a) get her a crummy present so she will know that you have not forgiven her.

(b) try to forget your differences and get her a gift because she would be terribly hurt if you did not.

(c) not get her a gift at all because it would be dishonest to give if your heart isn't in it.

M98

7

ACTIVITY: Dictionary.

Part A. Using any standardized dictionary, look up the word "punish."

1. What are the meanings given there for it?
2. Which of those meanings is closest to the way you usually use the word "punish"?
3. Which of those meanings, if any, implies a sense of "getting even"?
4. Does "punishment" mean "getting even" to you?

Part B. One dictionary (*Websters New World Dictionary*, 2nd College Edition), lists several synonyms for "punish", but it takes note of the fact that none of these synonyms means *exactly* the same thing that "punish" means. These synonyms for "punish" are: **discipline, correct, chastise, castigate, chasten.**

8

Now, using your own dictionary to find the meanings given for those synonyms, fill in the word that most nearly expresses the meaning you intend for each of the following:

1. My mother ________________ me by making me stay home (disciplines, castigates, corrects). stay home every night for a week.
2. Imprisonment is considered to be a ________________ for (correction, chastening, punishment). for serious crimes.
3. The teacher ________________ her pupils' behavior. (corrected, disciplined, chastised.)
4. By fining each of his employees 10 cents for every minute they were late getting back from lunch. Mr. Jones was ____________ them. (chastening, castigating, punishing.)

Instruction to teacher regarding Part B — For each of the examples above, at least one of the answers is appropriate and in most cases more than one may be appropriate. Do not arbitrarily disallow *any* of the answers, no matter how much you may disagree. Instead, for each answer given, ask "why?" and then ask the other students if they agree or disagree. *M94*

9

DISCUSSION PLAN: Getting even.

Part A. In civilized societies, there are both laws and certain penalties for breaking those laws.

In justifying certain penalties, societies at various times cite the following reasons: retribution, determent from committing future crimes by inflicting punitive consequences, and safeguarding the citizens by removal from their society of dangerous persons.

1. Discuss those three justifications. With which do you agree? Disagree?
2. Can you imagine what a society might be like that didn't have *any* penalties for breaking the laws?
3. Consider this question — does it make any sense to have laws unless there are certain penalties for breaking them?
4. What are the functions of "laws" in societies?

Part B. Let us call the three "reasons" mentioned above **retribution, determent,** and **removal.** For each of the following penalties, tell whether it is an example of **retribution, determent,** or **removal.** If you think it is something other than these, say what you think it is.

(a) The penalty for possessing a small quantity of marijuana is a fine ____________________.

(b) The penalty for possessing very large quantity of marijuana is very often imprisonment ____________________.

(c) The penalty for murder in some societies is execution __________.

(d) The penalty for murder is some other societies is imprisonment ____________________.

(e) If a convicted person is a "first offender", very often he will be placed on probation for a specified period of time ______________.

(f) The penalty for parking illegally is a fine ____________________.

(g) The penalty for hazardous driving is usually a fine ______________.

(h) The penalty for "contempt of court" may sometimes be imprisonment ____________________.

M96

Leading Idea 4: Exchanging favors or gifts.

Exchanging favors is understood as another form of reciprocity. Harry treats Timmy to some ice cream and it is understood that Timmy will do the same for Harry some day. In adult life, the pattern will continue that there are obligations that require exchange of favors.

However, it is not at all clear that gifts can be exchanged. And this is what Mary is alluding to on page 135. The very nature of a gift would seem to be that it is *gratuitous.* That is, that one has no ulterior motive in giving it, and that one expects nothing in return for it. In fact, if one expected anything in return for it, then by definition it would not be a gift. This is what Mary means in saying that she does not believe people exchange gifts.

In Chapter One of *Lisa,* there is a discussion of gifts and gift-giving. There are similar incidents in *Harry Stottlemeier's Discovery.* Recall the gift-giving when Dale left school. And recall the discussion of gift-giving in Chapter 12 of *Harry Stottlemeier's Discovery.* A review of what was said in the *Manual to Accompany Harry Stottlemeier's Discovery* would not only be appropriate for you, but could help reenforce some of the main concepts that have been brought up earlier in the program.

DISCUSSION: Gift or payment?

For the following examples of giving and/or receiving, say whether you consider each a "gift" or a "payment."

1. Your father gives you a dollar for each pound of weight you lose.
2. Your best friend gives you a picture you admire.
3. Your aunt takes you to the movies on your birthday.
4. Your next-door neighbor gives you $3.00 for babysitting.
5. Your next-door neighbor gives you a dress she no longer fits into.
6. Your mother takes you out for ice cream for getting a good report card.
7. Your rich uncle gives you a car when you graduate from high school.
8. Your mother lets you have ice cream for dessert if you finish all your spinach.

M103

10

11

EXERCISE: Do you agree?

Circle the answer with which you most nearly agree:

1. If someone takes you to the movies he/she (is, is not) entitled to some affection in return.
2. If someone takes you to the movies he/she (may, may not) be entitled to some other show of appreciation from you.
3. If someone takes you to the movies he/she (has, has not) the right to consider you his/her friend.
4. If someone asks you to accept a favor you (need, need not) consider what, if any, obligations on your part are taken for granted.
5. In accepting a favor you (do, do not) automatically accept certain obligations.

M100

DISCUSSION: Are favors or gifts unconditional?

1. In Chapter 14, Mary says that, almost by definition, "gifts" are unconditional. Do you agree or disagree and why?
2. What sorts of things that you give do you give with "no strings attached?"
3. It is often said that "love" ought to be given freely, without any obligation on the part of the receiver.
4. Can you think of any examples of "love" which live up to this ideal?
5. For example, would "love" between two equals be "freely" given in the same sense that nothing is expected in return?
6. Do you think that there is anyone who loves *you* unconditionally?

M99

12

Leading Idea 5: Should there be reciprocity in everything?

All questions of reciprocity, whether they deal with barter, monetary exchange, retaliation or whatever, raise the general philosophical question of justice or fairness, because such questions pertain to the establishment of rational and equitable relationships among human beings. That is what fairness involves. But a gift is uncalled for, superfluous, and has nothing to do with fairness. It is not based on merit, and it is by definition non-calculating. It has much more to do with love than with fairness. This doesn't mean that the gift itself has not been reflected upon; it simply means that one *expects nothing in return* and might even be offended at the suggestion of reciprocation.

In Mary's case, Gene treated her to a movie. Notice that when Harry "treats" Timmy to ice cream, he expected Timmy to pay him back some day. But when Gene treates Mary to a movie and expects affection in return, Mary rebels. What the children observe in all of this is that what is happening here may be similar to reversibility relationships. (For example: The statement "8 is greater than 6" is not reversible because 6 is not greater than 8. The statement "2 equals 2" is reversible. But nothing follows from the statement John loves Mary.)

But the children observe something else. Laura remarks that "Gene was just playing the game." Thus, she seems to be saying that, in our society, it is assumed by many people that reciprocity is involved in gift-giving and in the exchange of affections. Perhaps this has a great deal to do with the emphasis that we put on other valid forms of reciprocity in our society, namely, the exchange of money. In our society, we define fairness, in part, as reciprocal rights and duties. And this is perhaps as it should be. But Mary insists quite properly that in this particular case, Gene is entitled to nothing. He has no rights as a result of giving a gift. The whole practice of gift-giving lies outside the fabric of reciprocity of which our society is constituted.

You might want to point out to your students that possibly one reason why many marriages fail is that when people begin dating, they often make the mistake of assuming that one can gain affection by giving gifts. A person comes with a big gift to the house and gets lots of hugs and attention. A person buys another a beautiful coat and receives affection. A person takes another on a date and *expects* affection in return. Some people may well see these exchanges as subtle forms of prostitution.

Remember, to the casual observer, it is very difficult to distinguish an exchange of services for other services from a series of gifts given for no ulterior motive. If John kisses Mary out of affection, after having just bought her a beautiful gift, it could very well be that Mary returns the kiss out of affection and not out of a sense of obligation. Probably the only one who knows whether it is affection or a sense of obligation is Mary.

Suppose one of your students should ask, "Why can't we expect affection for gift-giving? Why can't we use other people as objects for sexual gratification?" The answer you might give is that 'you get what you pay for.' If you give a gift *expecting* affection, you probably won't get it. You might get a return for services rendered, but not affection.

Thus, you can show your students that it is not in their own self-interest to engage in this kind of behavior. They deceive themselves if they think that the manipulation or exploitation of others is, in the long run, advantageous to themselves. That is because exploitation using others as means contaminates the benefits we had hoped to derive from their exploitation.

13

EXERCISE: Moral practice.

Another customer at the grocery store where you take the bags to the cars and then load them has given you a very rough time. She's made you re-bag them in the middle of the parking lot (and you didn't even bag them in the first place!), complaining how "rough" you were carting them, and then about how you loaded them. She then said, "Well, I don't know why, but here's a dollar for your trouble." The thing is, she handed you a *five dollar bill* and didn't even know it. What do you think you should do, if anything? Why or why not? Would it matter if it were a customer who had acted nicely toward you? Would it matter if it were a man? *J22*

DISCUSSION: Trick or treat.

You probably weren't the only guy who was afraid to ask Pat for a date. She's the oldest and most sophisticated girl in the class (and *easily*, to your eyes, the most beautiful.) But you did it! Two full weeks ahead of Halloween you asked her to go out with you that night for "messing around with trick or treat and just having fun walking around." And she said, "Sure." Tonight, when you walked around to her house, though, she wasn't there and her mother didn't even know who you were . . . and now, as you're walking home, you see her and another girl with a couple of older guys you don't know. How do you feel? What do you think happened? What do you *feel* like doing? What *will* you probably do? *J61*

14

ACTIVITY: Fill in the missing words.

A. Mary opened her pay envelope and found three separate checks. One was her paycheck for $150.00. The second was marked "vacation pay" and was in the amount of $300.00. The third had the following message on it — "Best Wishes On Your Marriage", and was for $250.00. The check for $150.00 was (1) (wages, a gift) that Mary had (2) (merited, earned) and her employer was (3) obligated, not obligated) to give to her. The check for $250.00 was (4) (payment, a gift) that her employer (5) (had to, chose to) give to Mary. The check for $300.00 (6) (was, was not) earnings. Mary's employer (7) (chose to, was obligated to) give Mary vacation pay because her union contract called for it. In effect, the $300.00 should be considered as (8) (wages, a gift) because it is part of the employer/employee agreement under which Mary is working.

* * *

B. On Monday, Mrs. Jones did the following things: She brought little Johnny over to Mrs. Frank's house because Mrs. Frank was returning a baby-sitting debt she (1) (owed, chose to do) under the "Mother's Babysitting Exchange" agreement. Then Mrs. Jones went to Blick's Department Store to buy a present for her niece for her birthday. Mrs. Jones didn't particularly like this niece, but she (2) felt obliged to, wanted to) buy her a birthday present because it was a family custom to exchange gifts. While at Blick's Department store, Mrs. Jones noticed a potholder that would look just right with Mrs. Frank's kitchen color scheme, so she decided to buy it for her as (3) (payment for babysitting, a gift). Then Mrs. Jones stopped at the bank to pay $25.00 she (4) (owed, donated) on her charge-a-plate. On the way to Mrs. Frank's house, Mrs. Jones paid a 50¢ toll son the new highway. This 50¢ toll is a (5) (gift, payment) for the use of the highway.

When Mrs. Frank saw the lovely potholder, she said, "How nice! But you didn't have to do that!" Mrs. Jones said, "(6) (I chose to do it because I like you, or, I did it because this way you will be obligated to me.)"

M101

15

Leading Idea 6: Kio's song.

Kio's song is a well-known folksong, "Simple Gifts." It is believed to have originated with the Shakers, a 19th century American sect. Many anthologies of folksongs include "Simple Gifts" and you may want to teach it to your class. An orchestrated version can be found in Aaron Copland's *Appalachian Spring.*

The meaning of the song is open to many interpretations. You might want to encourage your students to study the lyrics, sing it together and write a composition representing their interpretation. You might pose such questions as:

1. What does the song mean by the repeated phrase "tis the gift"?
2. Is the term "gift" meant in the same sense as a gratuitous act, or is it more like a natural gift?
3. The song seems to identify 'being free' with bowing and bending and with 'coming down where we ought to be." How do we reconcile these notions of freedom and submission?
4. What does the song mean by saying that 'we come round right' by turning and turning? Does this mean that to discover what is 'right,' we must follow a very winding path? Or does it mean that we can only discover what is 'right' by first learning what is wrong, and then turning away from it?
5. What is there about the song which seems to arouse so much feeling in Mr. Tong? Is it only the association with his wife that died? Or is it that he understands that the children are beginning to understand the meaning of the song?

Once your students have written their essays, you should encourage them to share them with the rest of the class. There are a number of themes in the song which have formed a central core of the course on *Lisa* time and time again, directly and indirectly: the meaning of 'right'; the meaning of gift; appropriate response to gifts; freedom; rules and regulations; growing in knowledge of what is 'right' for us; meaning. Perhaps in this essay each student in your class could reflect upon these themes and bring to light his or her own interpretation of them in this context. In many ways, its purpose is to provide an opportunity for your students to crystallize many of the themes that they have been studying for the year in their own unique way.

Leading Idea 7: Did Columbus discover America?

The examination of this question should be a useful lesson for your students in the exploration of the many ambiguities which a question can contain. There is, first of all, the question of whether or not it was Columbus or someone else who "discovered America." There is, secondly, the question of what is meant by the word "discovered", since how could anyone have discovered an area that was already inhabited by human beings? Thirdly, there is the question of what is meant by "America". Here is an example of a relatively "simple" question — on the surface. Beneath the surface, however, is a mass of unresolved historical questions, further complicated by a mass of unresolved philosophical questions. Further, since the whole area of ethnicity is involved in this discussion, it becomes a difficult topic for exploration in a dispassionate way.

Very often, it is just these kinds of questions that children are asked to answer on tests. The simplicity and directness of the question, however, conceal the fact that many of the *underlying assumptions* of the question itself are not recognized, and that the question is indicative of an enculturation process which itself has not been examined. Helping children to recognize the inappropriateness of such questions by helping them acquire the habit of recognizing underlying assumptions is one of the aims of a course in philosophy.

16

DISCUSSION: Common knowledge statements.

In this chapter, a discussion breaks out concerning whether or not it *is* true that "Columbus discovered America." It may seem at first strange that statements like, "Columbus discovered America," which we have all usually taken for granted, and which, moreover, seems to be so taken for granted that it is often used on certain types of diagnostic tests (for example, intelligence tests), can be open to dispute.

A. There are other statements that are presented as "common knowledge" which, like the statement about Columbus discovering America, carry with them certain implications which may or may not be true. Can you uncover the "hidden assumptions" for each of the following "common knowledge" questions that have actually been asked on I.Q. tests?

1. What are the advantages of locking up criminals?
2. What are the advantages of having senators and representatives?
3. Why is it generally better to give money to established charities than to give money to a beggar on the street?

B. Now that you have uncovered some of the "hidden assumptions" carried by the above questions, would your answer be any different than it may have been before?

C. Since standardized I.Q. tests do not measure your ability to uncover hidden assumptions, but rather measure your so-called "common knowledge," which answers do you believe it would be more prudent to give — the ones that assume the surface "common knowledge" facts, or the ones that display your understanding of the "hidden assumptions"? Why? *M104*

Leading Idea 8: Are appearances trustworthy?

At the top of page 139, Harry replies to Mark's assertion that "seeing is believing." What Mark means by that phrase is that we can trust our senses to reveal reality to us. Therefore, the "testimony of senses" can be trusted as true. Take one of the instances which Harry cites in his attempt to refute Mark. Harry says that if we put a pencil in a glass of water, it might *look* broken, but it wouldn't really *be* broken. Therefore, Harry says, we really can't trust our senses. Mark could well reply: "Water refracts light, So when we see one part of the pencil through the water, it appears at a different place than when we look at the other part of the pencil that is out in the air. Since it is through our senses that we experience the refraction of light, our senses *are* reliable after all." Thus, Mark would be arguing here that the senses themselves can be used to account for any differences of perspective that might appear at first glance.

Perhaps you could get your students to discuss this controversy between Harry and Mark as to the reliability of the senses. Do they always in every case believe what their senses tell them? Or do they wonder whether they can distrust their senses from time to time? For example, if one person in the class says that an orange tastes sweet and another person says that the same orange tastes tart, can they both believe that their senses are reliable? Perhaps you could encourage them to come up with personal experiences when they felt that their senses deceived them. These could then be analyzed by the members of the class.

DISCUSSION: Are appearances trustworthy?

1. If we look at the figure of a box from a distance, it *looks as if* the furthest part of the box is smaller than the nearest part. Yet, we do not, just because it looks that way, really believe that the furthest part of the box *is* smaller than the nearest. Why is this so? What do we *know* about boxes that leads us to judge that here is an appearance that is deceiving?
2. But how did we come to know what we do about boxes in the first place?
3. If a box seen far away has a different appearance from one which is held close to us, how do we know which one to accept as true?
4. Can you explain the meaning of a common saying of art teachers — "Paint what you *see*, not what you *know*!"? *M105*

17

Leading Idea 9: Tony's theory of truth.

On pages 139 and 140, Tony develops a theory of truth. Such a theory is needed, you will recall, because the children are discouraged by the fact that while only true premises can guarantee true conclusions, they do not know how to distinguish sentences that are true from sentences which are not true.

According to Tony, there are three different ways of telling what is true:

(a) *A sentence is true if the subject and the predicate mean the same thing.* For example, "All children are young people." This sentence must be true because the subject, "children" and the predicate, "young people" mean the same thing. Another example: "All cats are feline creatures."

(b) *Some sentences are true by definition.* Consider this definition of the word "square" given in a dictionary: "a four-sided plane figure having all its sides equal and all its angles right angles." Using this definition, the statement, "A square is a four-sided plane figure having all its sides equal and all its angles right angles," is a true statement. It should be understood that definitions are ways in which we stipulate how language is already used or ought to be used. In the case of the illustration just given, there is probably a general consensus that the definition is sound and that the statement can therefore be called "true." But suppose someone came along who preferred to define "square" as "blue frisbee." "A square is a blue frisbee" would then also be true by definition. This illustrates one of the weaknesses of the approach "truth by definition," that anyone can make up a definition in any way they like.

An appeal to "truth by definition" is perhaps most common when the sentence in question involves some kind of class membership. For example, suppose we encounter the sentence, "All lions are cats." When asked, "Is it true?" many will answer: "Yes, by definition, since lions are *defined* to be members of the cat family."

(c) *Correct inferences from known truths are true.* Here, Tony is making a point which has already been gone into in great detail in *Harry Stottlemeier's Discovery* and *Lisa.* The children know now that if the premises of an argument are true, and the form of the argument is correct, the conclusion is guaranteed to be true.

EXERCISE: Theories of truth.

Mark says that a statement is true if it corresponds with the facts. Tony says a statement is true if it's consistent with everything else we know to be true. Lisa says that a statement is true if it helps bring about a solution to the problem we are confronted with.

In the following instances, identify which of these three theories is being illustrated:

	Mark's theory	Tony's theory	Lisa's theory
1. The statement, "Grass is green" is true if grass is green.			
2. There is nothing in the system of arithmetic which would conflict with saying that "two plus two equals four."			
3. Since cats actually have fur, the statement "Cats have fur" is true.			
4. To say that a right angle contains either more or less that 90° would be contradicted by everything in geometry.			
5. Copernicus was puzzled. The theory that the sun revolved around the earth was very awkward. He wanted a simpler and better theory. When he saw how the theory that the earth revolved around the sun accounted for the facts, he said, "Aha! It's true!"			

ML27

Leading Idea 10: Harry's objections to truth by definition.

The objections raised by Mark and Harry on pages 140 and 141 reiterate the observations just made about definitions, that we can define terms any way we like. But people are not going to accept our definitions, unless those definitions are plausible. We can define squares as blue frisbees but no one is going to find it a plausible definition. Mark points out you can define "felines" as "creatures with tails." But what happens when somebody shows you that there are Manx cats that are born without tails? In that case, the definition is no longer plausible and has to be reconstructed.

Thus, as Harry observes, Tony's claim that some statements are true by definition does not fully get around Mark's concern with the facts. You can define things as you like but sooner or later you will also have to take facts into account if you are going to get others to accept your definitions.

Leading Idea 11: Mark's theory of truth: Truth by correspondence.

Earlier, in Chapter 12, the children suggested a number of ways in which the problem of truth could be approached. You will find these on pages 116-118. In this episode, (pages 141-143), Mark, Tony and Lisa elaborate on their notions of how we tell something is true.

To prove to Harry that water is wet, Mark splatters Harry with water. He intends to show by this that there is a correspondence between the wetness that Harry feels and the statement, "water is wet."

The following examples can be of help in explaining this theory of truth.

Statement	Corresponds to	The Fact
"Snow is white."		Seeing white snow.
"Milk is a liquid."		Tasting wet milk.
"Bells ring."		Hearing bells ring.
"Flowers are odorous."		Smelling flowers.
"I had bacon for breakfast today."		Remembering eating bacon today.

The correspondence theory asserts that for every true statement there exists a piece of evidence in the form of personal experience which takes place at a particular time and place, and which is the basis for that assertion. Thus, according to this theory, to tell whether a sentence is true we have to see whether or not such evidence can be found which would verify the statement.

EXERCISE: Is it true?

In Chapter 12, the children discuss different ways of seeing if sentences are true. Ways suggested are: (a) seeing if they are true by understanding what they mean; (b) seeing if they are true *negatively*, that is, by showing that the contradiction of the sentence is false; (c) by citing expert authority, that is, by *agreement* to believe that something is true (for example, we believe that men have landed on the moon because we trust the authorities who tell us so.)

19 For the following statements, write "T" if you believe it is true, "F" if you believe it is false, and cite either (a), (b), or (c) above as your reason for so believing.

Example: All men are males. T, (a).

1. Cold drinks give me a stomach ache. ______, ______.
2. Thirty women who are mothers have altogether at least thirty children. ______, ______.
3. Thirty children have altogether at least thirty mothers. ______, ______.
4. Your grandfather is your father's father. ______, ______.
5. Your father's father is your grandfather. ______, ______.
6. Mammals cannot breathe under water. ______, ______.
7. In the olden days, people used to use kerosene to remove lice from the hair. ______, ______.
8. George Washington was the first president of our country. ______, ______. M68

Leading Idea 12: Tony develops his Theory of Truth — Sentences are true if they are consistent with what we already know.

At the bottom of page 141, Tony amplifies the view expressed earlier in Leading Idea 9. He suggests that we should accept as true that which is consistent with the remainder of our knowledge.

Here's an example. Suppose someone asks, "Did Napoleon eat during the week in which the Battle of Waterloo was fought?" Now, let us assume that we have no records of whether Napoleon ate or did not eat. Nevertheless, given what we know about human beings and their need for food, and having no indication that Napoleon's appetites differed in some extraordinary way or that he fasted before battle, then we could infer on the basis of consistency that Napoleon ate during that week. Perhaps this is not true; to show it isn't, evidence must be produced to contradict it. Lacking such evidence, it can be said to be true on the basis of consistency.

The example Tony gives on page 141, is likewise based on the principle of consistency. What happens to us in our dreams, vivid and realistic as they may be while we are dreaming, is not generally considered true when we wake up. These strange and often incoherent events are inconsistent with our waking experience. There is very little that links them to the body of knowledge we take to be true. We might have interpretations of dreams which are plausible on a symbolic level, but this does not treat them as literally true.

DISCUSSION PLAN: Theory of truth.

1. Are there U.F.O.'s , ghosts, witches, sea monsters? How does the belief in their existence cohere with our scientific knowledge?
2. What does it take to get people to change their views or to make something part of our scientific knowledge?
3. Why did people believe the earth was flat for so long and then finally change their view with Columbis?
4. How does something come into the body of scientific knowledge?

Rs14-12

20

21

EXERCISE: Tony's theory of truth.

Tony believes there are three different ways of telling what is true. Some sentences are true because the subject and predicate mean the same thing (true by identity), some are true by definition, and some are true because they are correct inferences from known truths.

These are well khown theories of truth which many great thinkers have agreed with. But to each of these there have been raised some serious objections about the reliability of their use.

Part A. Match the "ways of telling the truth" in the left-hand column with whatever objections to them appear in the right-hand column:

True by identity	May be true but doesn't add any information, therefore an *unimportant* truth.
True by definition.	Doesn't answer the question of how we get the "known truths" that these are correct inferences of.
True by inference from known truths.	Anyone can stipulate any "definition" and claim "truth" for his statement.

Part B. Answer the following questions:

1. "My mother and your wife are the same person," is true if we know that to be the case. This would be an example of ________.
2. "My mother and your wife are the same person," if true, would also be an example of ________________________________.
3. "My grandfather is either my mother's father or my father's father," is an example of ____________________________.
4. "Weather predictions are based upon meterological data," is an example of ____________________________________.
5. "All boys are mortal," is an example of ________________.

M106

Leading Idea 13: Lisa's theory of truth — Truth is what works.

Lisa's theory of truth is best illustrated by examples from the frontiers of human knowledge, where it is unclear which alternatives are true and which are false. For example, when Thomas Edison began to work on the light bulb, there was no basis in reality for telling whether or not a wire could exist which would glow over a long period of time when a current passed through it. Convinced that one could be made, Edison tried well over a thousand different materials before finding a successful filament.

No one had made a successful lightbulb before, and when Edison first suggested the idea to others, they scoffed at it..It was generally assumed that is couldn't be done, but nobody really knew. Is it true that man can make light bulbs? To Edison, it was obvious that the truth is that which will work. If his idea that man can make light bulbs work, it is true: he will eventually find a wire to do the job.

At this point, your students may wonder what conclusions to come to about the nature of truth. In view of the different theories advanced by Mark, Tony and Lisa, who are they to believe? Who's right?

One thing you can point out is that each of these theories brings up some relevant consideration with respect to determining the truth of a statement. You might tell them the parable of the blind men who encounter an elephant. They grope about the elephant's body trying to figure out what it is. One feeling the leg of the elephant announces that it is a tree. Another groping along the trunk claims to have encountered a snake. And a third encountering the tail claims he has found a rope. Obviously, each one is trying to guess what the whole object is by virtue of the experience of just a part of it. And each makes the mistake of identifying the whole with the part, of thinking that the part *is* the whole. This situation is similar to that of having the three theories of truth: each theory deals with an important aspect of the problem differently, but it may well be that all three theories are necessary and not just any one of them.

ACTIVITY: Debate.

First decide which of the following positions comes closest to your own theory of truth: The correspondence theory, which asserts that for every true statement there exists some factual evidence, or the theory that asserts that what is true is whatever works (called the "pragmatic theory" — "pragmatic" means useful.)

22

Have each "team" meet to discuss strategy for the debate. Discuss the possible justifications you might use for your own position. Choose a team captain to see that each member of your team has a chance to present his or her views and arguments in an orderly way.

Now you are ready to debate.

M108

ACTIVITY: Point of view.

Part A. For any one of the following topics, write an essay of 300 words or less which shows your own use of a particular point of view of "what truth is." (Remember the various theories of truth that Tony, Mark, and Lisa propose.)

1. The Sun Always Rises.
2. How Diagrams are True Representations.
3. How I Know that a Box Has Sides That are Parallel.
4. How I Know What A Triangle Is.
5. Why Mathematical Proofs Work.
6. Are Chairs and Tables Real?
7. Is there Something More Real than the Every Day World?

Part B. Take turns reading aloud your essay to the rest of the class. Discuss the points you have made. *M107*

ANSWERS M96

Most of these are examples of several theories of punishment operating at one and the same time. For example, (d) might be an example of all three theories mentioned, plus some not mentioned. Lawmakers however, are not usually explicit about their "justifications" for the penalties they impose. Therefore, there is room for much discussion regarding the possible justifications for the penalties under discussion.

9

ANSWERS: M103

Opinions may vary, and it is important to always ask "why?" for each answer. Here are *My* answers:

Here are *my* answers:

1. sounds like a payment.
2. a gift, nothing seems expected in return.
3. a gift, nothing seems expected in return.
4. a payment for services.
5. a gift.
6. depends upon the spirit in which it is done. If the point is to *celebrate* your happy news, it would be a gift. Otherwise it sounds like payment for bringing home a good report card.
7. My answer would be similar to the one above, although here it seems more likely to be a gift, since graduations are usually occasions for gifts.
8. definitely seems to me to be a payment.

10

ANSWERS M100

These should be fully discussed.

1. It is unlikely that there would be disagreement with the opinion that "he or she *is not* entitled to affection.
2. This is a matter of interpretation. What would a "show of appreciation" consist of?
3. There might be considerable discussion here. There may be such divergent views as, "Certainly," or "Of course not — I don't have to like someone in order to allow them to do something nice for me."
4. This is also open to considerable disagreement. Listen to all sides.
5. Same as above.

11

Part A

ANSWERS M101

1. wages
2. earned
3. obligated.
4. a gift.
5. chose to.
6. this is somewhat ambiguous. It is not, *strictly* speaking, wages.
7. was obligated to.
8. wages.

15

Part B

1. owed.
2. either answer could be correct. Discuss why one might feel *obliged* to do so.
3. a gift.
4. owed.
5. payment.
6. It would be interesting to see what answer will be given here, and what discussion might develop.

ANSWERS M104

16

Part A.

1. you need to question the assumption that there *are any* advantages to locking up criminals. You may decide that there are, but it is worthwhile bringing to light this "hidden assumption."
2. Here there is the assumption that there are really advantages to having senators and representatives. The way the question is worded, obviously, the questioner accepts it as "common knowledge" that there are advantages.
3. Again, this question hides an assumption— It is assumed here that there are advantages to giving to organized charities. But you ought to think about whether or not you agree with this assumption.

Part B.

The answer to this would depend upon whether, having uncovered the "Hidden Assumptions" you nevertheless agree with those assumptions.

Part C.

Obviously, the questioner takes for granted that "normal" people would believe these "hidden assumptions" as "common knowledge."
Here, the teacher ought to judge how deeply he/she ought to go into a discussion of "How to take I.Q. or Achievement Tests."

ANSWERS M68

19

1. true or false, depending on the person answering, and the reason is (c): everyone is an expert about how he/she *feels.*
2. T, a
3. F, b
4. F, b
5. T, a.
6. T, either (a), if you see this as a definition of "mammals", or else (c). I vote for (a).
7. T, c.
8. T, c.

ANSWERS M106

21

Part A:

True by identity	May be true but doesn't add any information, therefore, an unimportant truth.
True by definition.	Doesn't answer the question of how we get the "known truths" that these are correct inferences of.
True by inference from known TRUTHS.	Anyone can stipulate any "definition" and claim "truth" for his statement.

Part B:

1. truth by inference from known truths.
2. truth by identity.
3. can be considered "truth by identity," or "truth by definition." Discuss *why* this is so with class.
4. truth from inference from known truths. (Open to discussion, however, some children may disagree.)
5. Can either be considered truth from inference or else truth by definition. Discuss further with class.

CHAPTER FIFTEEN

LEADING IDEAS

1. Being a vegetarian.
2. Physical punishment.
3. Consistency and its exceptions.
4. Mrs. Terry's wanting Lisa to be proud of her.
5. Living in the present instead of the past.
6. Lisa rereads her father's letters.
7. The class persuades Mr. Partridge that they can think for themselves.
8. Neither beliefs nor reasons can be proven once and for all.
9. Must there be reasons for everything?
10. Differences between thinking and thinking for oneself.
11. The many embodiments of thinking.
12. Getting your thoughts to connect and hang together.
13. "Everything is real."

CHAPTER FIFTEEN

PREFACE

Chapter 15 begins with Lisa resolving to be a vegetarian. She explains her reasoning to her mother, who recalls having addressed similar reasoning to her own mother regarding physical punishment. Mrs. Terry and Lisa discuss the applicability and limitations of the hypothesis "If you loved me, you wouldn't hit me." Mrs. Terry acknowledges that there should be consistency between what one says and what one does. Yet at the same time she points out that if there have to be exceptions, they should be justified by good reasons.

Lisa replies a bit later that there can also be reasons for *not* administering physical punishment. It reminds us of her concern with the reasons why we *don't* lie in the beginning of the novel. (Lisa finds the reasons for not hitting children a more interesting topic than the reasons for hitting them, just as she is more intrigued by our reasons for not lying than our reasons for lying.) Lisa also points out that physical punishment is only one kind of punishment, and that the consequences of non-physical punishment may in many cases be more severe.

Mr. Partridge meets with the class and challenges them to justify what they had been doing in their discussion sessions. They explain that they've been trying to figure out how to prove their beliefs. Harry adds that in so doing, they will demonstrate that children can think for themselves. They then begin to distinguish between thinking and thinking for oneself. This leads to a discussion of the various ways in which we embody our thinking: in song, in dance, in sports, in paints, in poetry, in prose, in language, etc.

The final episode depicts a surprise party given for Mr. Spence. He announces that he and Heather are getting married. After the children express their appreciation for his aid during the past two years in helping them to think about thinking and how it relates to their lives, the children start to dance. Lisa, however, hangs back. The thought runs through her mind over and over again that she can't dance. Then suddenly she finds herself dancing with Mark, and her clumsiness is forgotten. Only some days before, it occurs to her, she had been arguing that believing in something can make it come true. Yet here she finds something coming true *despite her disbelief* in it. Once again, her opinion is confirmed that things often happen in odd ways not foreseen by logical thinking. Some things happen because of our belief in them; some things happen in spite of our disbelief in them.

But whatever happens is real. Everything is real. Since the period of adolescence is one of considerable reality-testing — a period in which the contrast between appearance and reality may be particularly troublesome to some students — Lisa's conviction that everything is real may very well sustain her in the transition she is about to make as she passes through adolescence.

Leading Idea 1: Being a vegetarian.

Lisa's struggle with herself over the question of eating — whether to include in her diet what had only a little while before been living creatures, has apparently continued throughout the book. One question that you might want to raise with your students is why has there been this very long time between her adoption of a moral position (in Chapter 1) and her proceeding to practice it.

It may be recalled that in the last chapter of *Harry,* Lisa protests against people who think they "know it all" because they've figured out a few rules of thinking. In this case, she has applied a rule of thinking to her own moral experience: "If I loved animals I wouldn't eat them. But I eat them; therefore I don't love them." Yet, she must be troubled by this logic; perhaps she is wondering if there may be counterinstances where the logic does not effectively apply. (For example, would one remain a vegetarian if one were starving, or if one had a dietary deficiency?)

Or Lisa may have had doubts about the truth of the original hypothesis. Is it *necessarily* the case that if one loves animals one wouldn't eat them?

Eventually Lisa does commit herself to vegetarianism, but apparently not without an inner struggle. However, she herself points out that logic is not enough when it comes to dealing with moral decisions. It enables one to structure the problem, but at the cost of ignoring a host of relevant considerations which have to be analyzed one by one. It is this that you have to convey to your students, when showing them how the logic in this program is of some usefulness when applied to our moral lives. Although reasoning is seldom sufficient, it should not be dismissed as irrelevant when it comes to dealing with the moral aspects of our experience.

Leading Idea 2: Physical punishment.

There are two passages in Chapter 15 in which Lisa and her mother discuss physical punishment. In the first, at the bottom of page 144 and the top of page 145, the hypothetical statement is introduced: "If you loved me, you wouldn't hit me," a statement which Mrs. Terry says she once addressed to her own mother and her mother hit her for saying it. Lisa is shocked and indignant at Mrs. Terry's disclosure. But her mother rather calmly offers Lisa a number of circumstances for consideration:

1. her mother had "good reasons" for hitting her;
2. she was consistent in that she loved her daughter consistently and hit her daughter consistently;
3. Mrs. Terry says you shouldn't hurt anyone if you can help it, thereby implying that her mother might not have been able to help it.

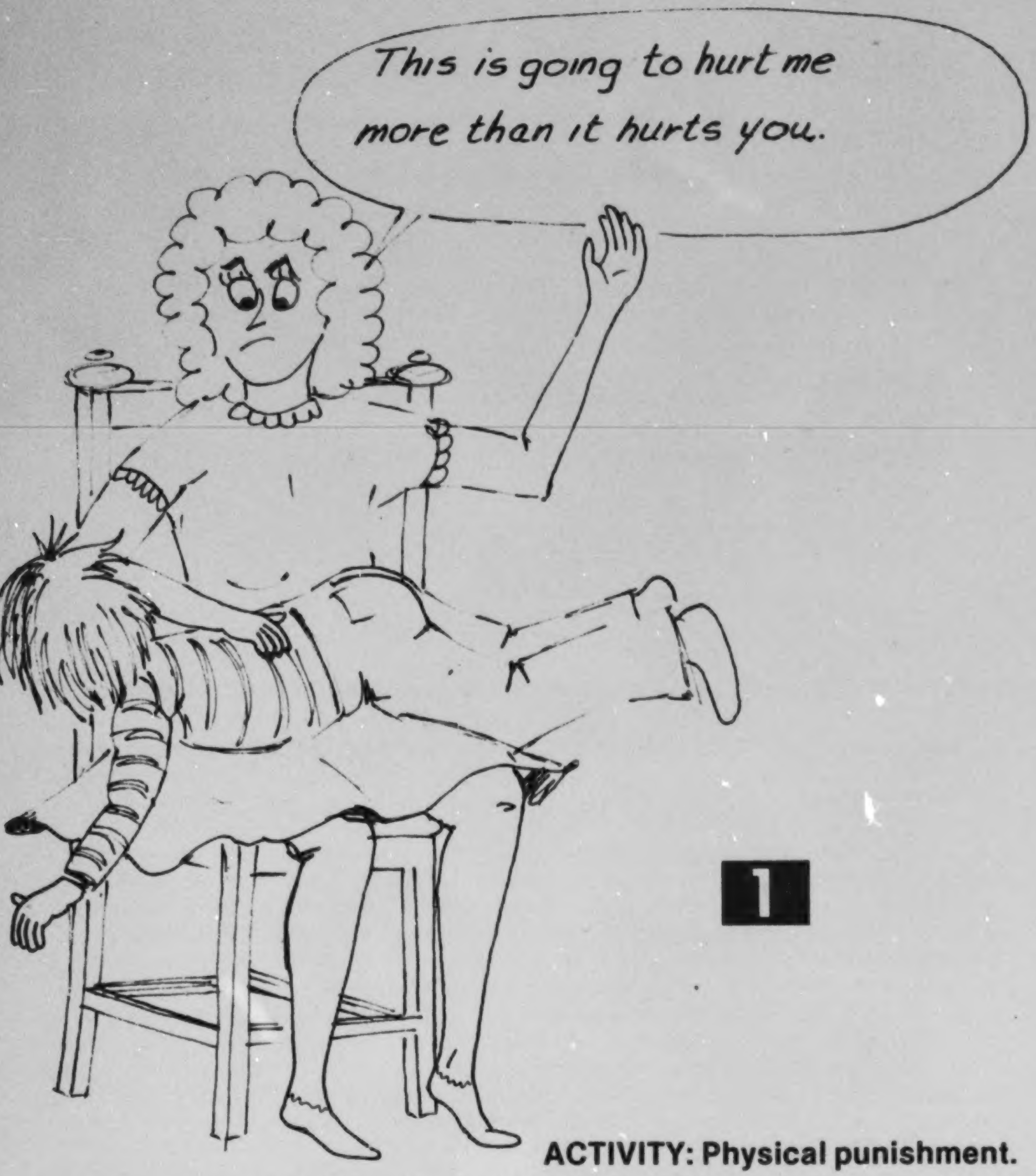
But the important point, according to Mrs. Terry, is that if there are to be exceptions to the accord between what we say and what we do, there ought to be good reasons for such exceptions.

In the second episode, on page 146, Mrs. Terry says that her mother always told them why they were being hit. Lisa wonders aloud if reasons could not have been given for *not* hitting. When Mrs. Terry seems unpersuaded by this, Lisa offers such a reason: if parents didn't hit their children, the children might not so often fight among themselves, in an effort to imitate their parents.

This is a topic of the greatest sensitivity. If you as a teacher inject your own position into the discussion, the chances are that you will offend either your students or their parents. You should be extremely careful that your role in this discussion is one of mediation — trying to help children understand why adults do the things they do. You are not there to criticize, judge or condemn and if your students should begin this condemning of parents (either their own or someone elses) you should be quick to stop it.

The classroom is not a place for family therapy, nor are you a therapist. An enormous amount of harm has been done by teachers who have been misguided as to their role in the discussion of controversial issues. There is a considerable difference between spanking and child abuse. Your students are likely to have strong feelings on this topic, and it is understandable that they should want to express them. On the other hand, as Mrs. Terry is quick to point out to Lisa, the topic must be discussed *in context* — that is, in consideration of relevant circumstances.

You might wonder why the episode is in the novel — why introduce a topic so difficult to discuss openly? It is not there to condemn spanking; but its presence does give children an opportunity to think about not only spanking, but hitting and violence generally. Once brought to consciousness, students can learn to apply reasoning to the consideration of the circumstances under which physical punishment might be justified, and distinguished from those contexts in which it cannot be justified.


This is going to hurt me more than it hurts you.

1

ACTIVITY: Physical punishment.

Look at the cartoon above and discuss the following:

1. What does the woman mean by saying, "This is going to hurt me more than it hurts you."?
2. Do you think that is true?
3. How do you think the woman in the cartoon feels about what she is doing?
4. What do you think the child is feeling?
5. If you had to choose one of them, which person would you choose to be? Why?

ACTIVITY: Fill in the blanks.

Part A. Fill in the phrase that completes each of these two paragraphs to your own satisfaction:

Mr. Jones was out walking with his wife when a group of young men began calling obscene words at Mrs. Jones. Mr. Jones (a) **(ignored them, called back obscene words, demanded an apology.)** Mrs. Jones urged Mr. Jones to (b) **(beat them up, ignore them, reason with them.)** Things got so bad that Mr. Jones (c) **(called the police, ran home with Mrs. Jones, punched one of them in the nose.)**

Part B. Let us now discuss your *reasons* for selecting the answers you did. Would you have selected another answer altogether that was not offered as one of the choices? *M111*

2

Leading Idea 3: Are there exceptions to consistency?

We have on numerous occasions referred to the importance of consistency in moral conduct. But, at the same time, we have acknowledged that exceptions to customary practice may be justified where there are good reasons to support such exceptions. Now what does this mean in practical terms for a child trying to figure out the role of consistency in his or her moral practices?

We are all familiar with situations in every day life in which accepted moral practice is suspended with the assent of the community. For example, it is certainly expected that a doctor would perform an operation on a patient urgently needing such an operation. But there may be extenuating circumstances causing such a doctor to hesitate. The patient may be a chronic bleeder and would have to be specially prepared before such an operation would have to be performed. Thus, extenuating circumstances in this case serves as a good reason for not doing what would normally be done.

Now, if we say that customary practice may be suspended *for a good reason,* one of the things that you might want to discuss with your students is the difference between a good reason and a pretext. For example, if you have an assignment and tell the teacher that the reason you didn't do it was because you couldn't find a pencil, is this a good reason? If you decide to steal a pocket knife from the dime store and the only reason you can give is "I wanted one," is this a good reason? If I tell a lie and the reason I give is, "I felt like it," is this a good reason?

You should try to focus the class discussion less on the specific moral issue itself and more on the reasons which the children give for engaging in this or that conduct in that situation. You will often find that children who readily dispute moral issues of one kind or another may nevertheless find themselves in agreement as to whether a certain circumstance can be considered a *good reason* or not to justify a particular form of behavior.

In any event, it is a fact that situations do arise in which there are very special circumstances. They are emergency situations, or at any rate, very novel or unique situations, calling for rather different ways of acting compared with one's customary or habitual conduct. Is such markedly different behavior inconsistent? On the face of it, one might be inclined to say that it is. But if the unprecedented conduct is simply the outcome of having applied the same procedures of ethical inquiry to a new situation, then there is no inconsistency whatsoever. Genuine inconsistency in ethics involves a violation of the procedures of ethical inquiry itself, not a mere decision to act differently from one's usual way of acting. (The case is no different with the law: one judge finds a man guilty, another judge finds another defendant charged with a similar crime innocent. Yet the charge of inconsistency can be sustained only if there has in the one case or the other been a breach in legal procedure.)

ACTIVITY: Consistency.

3

Part A. Do you believe the following sentences are true?

1. If you loved me you wouldn't hit me.
2. If I loved animals I wouldn't eat them.
3. If my mother were a queen, my father would be a king.
4. If John loves Mary he will marry her.

Part B. The sentences above each have two parts to them; the first part, called the "antecedent", and the second part called the "consequent." (For example in question 1, the antecedent would be "If you loved me," and the consequent, "you wouldn't hit me.")

Now imagine that you know for sure that all the consequents for the sentences above are *false*. What do you think the truth of the antecedents would be? Why? What if you knew for sure that all the consequents were *true*? Is there something a little bit strange about these sentences? Can you say what it is?

M112

DISCUSSION: Consequents.

4

If someone said, "If you love me you will do exactly as I say," how would you respond? Do you believe that is a true statement? Is the consequent true? Can you offer any evidence that it is or is not true?

M113

ACTIVITY: Arguing for or against.

Ask each person in the room to select one of the following to argue for or against. As each person takes a turn, go around the room asking the other members of the class to offer a statement agreeing or disagreeing with that position.

1. It is wrong to eat meat.
2. We should always tell the truth, even if it hurts.
3. It is all right to steal if you are very poor.
4. It is all right to steal if you steal from a rich corporation.

5

M114

Leading Idea 4: Mrs. Terry's wanting Lisa to be proud of her.

Often we hear children say that the reason they do such and such is because they want their parents to be proud of them. In this episode, we see a reversal of this kind of thinking. Mrs. Terry is happy to tell Lisa about having obtained a job because she knows that it will make Lisa proud of her. Lisa has been rather disgusted with her mother's inability to cope with her father's death. Now, her mother has finally found the courage not only to ask for a job but to accept one and to think about maintaining it for the future. This job will enable them to keep their home, but more than that, will probably enable Mrs. Terry to start participating in life again. A sign of this is that Mrs. Terry tells Lisa that she would very much like to attend the school play.

A discussion might take place in your class on this point, regarding whether your students ever felt a sense of responsibility for their parents, or experienced the kind of pride which Lisa now feels. Here we see a reciprocity of another kind. Our parents are responsible for giving us certain things, but are children responsible for giving their parents certain things, such as understanding and comfort, when the parents need it?

ACTIVITY: Discuss the following:

6

1. In this chapter, Lisa's mother is happy to tell Lisa news that will make Lisa proud of her.
2. What sorts of things that parents do are children proud of?
3. Are they the same kind of things that parents are proud of their children for?
4. Do children ever brag about their parents? Do you think your parents brag about their children (you, for instance)?
5. In what ways are you like your mother? Like your father?
6. Are you proud of *yourself* sometimes? At what times?

M115

Leading Idea 5: Living in the present instead of the past.

Lisa suggests to her mother that she have her hair cut and restyled now that she has secured a job. Mrs. Terry answers, "That's the way your father liked it." To which Lisa replies, "But things are different now." Here we see Lisa attempt to help her mother realize that she must live in the present and not in the past, and that if she could just begin to do so, she might find that every day could be meaningful and joyful again as when her husband was alive.

You might discuss with your students again the relationship of our past to our present and our present to our future. If you remember this theme has come up a number of times in *Lisa.* In Chapter 6, we had Lisa and her father considering the relationship of the past, present and future, and later, in Chapter 10, there was the discussion of the relationship of the present to the future in terms of what we want to do when we grow up. Now we have a concentration on the present as in itself a source of meaning and joy. Lisa seems to be telling her mother that if she could learn to live in the present and enjoy it in its intensity, she would not be turning her back on her past and her husband, but affirming it to its fullest degree. Would your students agree with this?

Further, on page 128, Millie says that her grandfather is going to the play and wonders if Lisa's mother is going. Lisa says that she does not know. Now on page 146, Lisa says to her mother, "Do you want to go to the school play?" When her mother says yes, Lisa answers, "Okay, it's up to you, but don't say afterwards that I made you go." Now the question is why would Lisa say such a thing? We may surmise that perhaps Millie, thinking of her divorced grandfather, was wondering if Mrs. Terry and her grandfather would make a nice couple. Lisa understands but doesn't say anything more than "Don't say afterwards that I made you go."

EXERCISE: Living in the past.

Some people behave as if they are "living in the past." Other people behave as if they are living fully in the present. For the people described below, circle "past" or present."

1. A mother of a soldier killed in Vietnam who keeps his room exactly as it was when he was alive. **past** **present**
2. A retired school teacher who goes back to school to learn oil painting. **past** **present**
3. An elderly gentleman who believes things were better in "the good old days." **past** **present**
4. A widow who remarries. **past** **present**
5. A forty year old actress who still auditions for teen-age roles. **past** **present**
6. A mother-in-law who can't understand why her daughter-in-law can't get along on an income of $150.00 a week. **past** **present**
7. A woman who goes back to school that she dropped out from 10 years ago when she got married. **past** **present**
8. A father who still gets a babysitter for his fourteen year old daughter when he and his wife go out in the evening. **past** **present**

8

DISCUSSION: Adjusting to present realities.

1. Lisa's mother seems to be having trouble adjusting to life without her husband. Why do you suppose that is?
2. Can you think of some elements in society that might add to the problems of adjusting to being a widow?
3. What type of person does Mrs. Terry seem to be?
4. What seem to be her strengths? Her weaknesses?
5. What qualities does she have that may be useful for her adjustment?
6. What qualities does she have that may make adjustment more difficult?
7. What do you think Lisa might do to help?
8. What do you think society might do to help people adjust in situations like the one Mrs. Terry is faced with?
9. Can family and friends help? How? *M117*

Leading Idea 6: Lisa rereads her father's letters.

Remember that Lisa's father worked for a newspaper, and was apparently an editor. Thus we can assume that he was a good writer. In rereading her father's letters now, Lisa realizes that her father has survived, in a sense, through his writings. His words seem to be alive. Perhaps her ability to see and appreciate this now is due to a large extent to her mother's ability to start living in the present. Until now, Lisa has been so preoccupied with her mother's inability to cope with Mr. Terry's death that perhaps she could not even look at the letters in a fully comprehending way.

You might consider discussing with the students in your class the ways in which a person's creations represent extensions of themselves after they are gone. Thus Robert Louis Stevenson is embodied in *Treasure Island*; Mark Twain is embodied in *Tom Sawyer* and *Huckleberry Finn*. The works of art produced by an artist survive that artist. Lisa has discovered this and it is quite a surprise to her.

EXERCISE: Immortality.

Part A. What do you think the following statement means? "Some people are productive and some people are reproductive, and those two kinds of people achieve immortality."

Part B.

Can *anybody* be productive? **9**
Can *anybody* be reproductive?
Do we have to be one or the other? Or can we be both?
What are some ways in which *you* could be productive? M118

Leading Idea 7: The class persuades Mr. Partridge that they can think for themselves.

In the middle of page 148, there is a confrontation between Mr. Partridge and the members of the class. Mr. Partridge wants to know what the students think they've been up to all this year. Maria answers that they're trying to figure out how to prove their beliefs. Harry then says if they can demonstrate that beliefs in general can be justified by logic, then the most important thing that they will have proven is that children can think for themselves. Thus it is not the logic in itself but the demonstration that children can think for themselves that is really the core of what the students in the novel have been up to all this year.

At that point, Fran realizes that Mr. Partridge needs to have this last point brought home to him. So she writes on the board, "All kids are people who can think for themselves." Lisa and Tony promptly supply the missing premises, so that Mr. Partridge can see spelled out the guiding belief that the children have held on to this entire year, and can see the justification for this belief set forth in convincing logical form.

All people can think are people who can think for themselves.
All kids are people that can think.
____
All kids are people who can think for themselves.

Mr. Partridge admits he is impressed.

EXERCISE: The missing premises.

For each of the conclusions, supply the missing premises that will make each argument valid and each conclusion true:

1. ______________________
____
____
All people between 7 and 16 years of age are people who go to school.

2. ______________________
____
____
No children under 10 years of age are people who are parents.

3. ______________________
____
____
All children who go to this school are people who dislike Mr. Partridge.

4. ______________________
____
____
No children are elephants

10

M

Leading Idea 8: Neither beliefs nor reasons can be proven once and for all.

The children have found that every belief, to be convincing to others, must be supported by reasons. Why would anyone be convinced by *these* reasons? Only because good reasons can be given in support of them also. At this point, it becomes clear that there is a regress involved in which every belief must be supported by reasons, which must be supported by reasons, which must be supported by reasons, and so on. As Mr. Partridge says, it is endless. And the kids say that they realize this.

Further, Harry maintains that it might be just as well that this is the case. Why would he say such a thing? Perhaps he realizes that once human beings think that they can prove things *once and for all* they can become dogmatic, no longer retaining an open mind and a willingness to look at all the evidence.

EXERCISE: Syllogisms.

Let us suppose that we have given the following as premises:

All chipmunks are people who go to school.
All children between 7 and 16 years of age are chipmunks.

1. Would the conclusion, "All children between 7 and 16 years of age are people who go to school" be correct?
2. Would the syllogism be valid?
3. What, if anything, is wrong with the argument?

DISCUSSION: Where do our beliefs come from?

Consider the following: Every *reason* you give for believing something expresses another *belief*!

For example, if I say, "I believe the world is round," and if I am asked for my reasons, I would have to say, "Because I believe what the scientists and scholars tell us about the world," and then if asked why I believe *that*, I would have to say, "Because I believe that people would not intentionally fool me," etc., etc.

Now, where do beliefs come from? We have learned that when we have two true premises and a valid syllogistic form, we can deduce a true conclusion. But where do the two true premises come from? Try this: Think of the following syllogism, which we accept as both valid and true:

All men are mortal.
Socrates was a man.
Socrates was mortal.

Where did the two premises come from? How do we know, (if indeed we *do* know) that they are true? **12**

Think of some *reasons* we might have for believing the premise "Socrates was a man."

Think of some *reasons* we might have for believing "All men are mortal." Do these reasons involve more beliefs? *M122*

ACTIVITY: Role-playing.

Choose one child to take a turn playing Columbus and another child to play Isabella. Columbus has to state his reasons *why* he believes he will reach India if he sails west. Isabella must question every *reason* by pointing out to Columbus the hidden belief that is behind the reason. Columbus must then proceed to give the reason for *that* belief, and so on. **13**

Let us see if our "Columbus" could give our "Isabella" a convincing argument for financing his expedition! *M123*

EXERCISE: Ordinary beliefs.

In the left-hand column are common ordinary everyday beliefs. In the right-hand column there are *reasons* given.

Part A. Match the beliefs with the reasons that support them.

BELIEFS	REASONS
The sun will rise tomorrow.	Bacteria in food multiplies quickly at room temperature.
A book falling off the table will fall to the floor.	It was made that way for our convenience.
Milk left out of the refrigerator overnight will spoil.	The law of gravity.
If I turn the TV knob to 'off' the TV will go off.	The earth rotates once every 24 hours.

Part B. Now see if you can give *reasons* for trusting the *reasons*!

M124

DISCUSSION: Right or wrong?

Some questions that are asked in the exercises in this book have answers that are given in the *Instructional Manual.* For those questions, in other words, we are saying that, "There are answers to them that are "right" and there are answers to them that we consider "wrong". "

Other questions in other kinds of exercises do not come supplied with answers in the teacher's manual. What do you think is the reason why? What do you think is different or special about the questions for which we supply no "right" or "wrong" answers?

Can you think of any example of questions which would call for an answer that the teacher would want to say are "right" or "wrong"? Can you think of any examples of questions which call for answers that the teacher would *not* want to say are "right" or "wrong"?

M126

EXERCISE: Discovery.

A scientist accidently discovers that a chemical he is working with has the property of dissolving certain animal fats. If you were that scientist, would you do the following things? Answer yes or no, and tell why.

1. Experiment using the chemical with a variety of different animal fats. yes ______ no ______ because ______________________
2. Disregard this property of dissolving animal fats because it was not what you were looking for in the first place.
   yes ______ no ______ ______________________________
3. Try out the chemical on vegetable fats.
   yes ______ no ______ ______________________________
4. Try out the chemical on various metals.
   yes ______ no ______ because ______________________
5. Try out the chemical on sugars and starches, and perhaps on proteins. yes ______ no ______ because __________________
6. Call a press conference and announce to the world that you have found a cure for fatness.
   yes ______ no ______ because ______________________
7. After performing any additional experiments you feel are necessary, formulate a general statement explaining the dissolving action of the chemical.
   yes ______ no ______ because ______________________
8. Try out the chemical on laboratory animals to see if it is safe for humans. yes ______ no ______ because __________________
9. Take a dose of the chemical yourself to see if it is safe for humans.
   yes ______ no ______ because ______________________
10. Market the chemical for use as a defensive weapon in case of attack. yes ______ no ______ because __________________

M125

16

Leading Idea 9: Must there be reasons for everything?

Mr. Partridge asks: "Why do you have to have reasons for everything?" And Mark answers: "Not for everything. Just for those things we are worried about." The importance of Mark's answer is that it corrects a very prevalent view about inquiry and philosophy for children — that somehow, if you are interested in inquiry and philosophy, you're the kind of person that goes around questioning everything. Real inquiry begins only when there is a genuine living doubt regarding something in a person's experience. You may say "well, philosophy raises a lot of problems which otherwise children would not have thought about." The answer is that children even if exposed to philosophical issues, are not likely to resist in inquiring into the issues philosophy for children raises unless they are genuinely interested in them.

We are sure you have discovered this by now. If one of the leading ideas were of particular interest to your students, you probably found that the students could go on for a very long time exploring additional dimensions of the problem. If on the other hand, one of the leading ideas did not interest them, they probably were mute or monosyllabic and we hope you had the prudence to drop the topic and move on.

If the philosophy for children program did not raise a variety of philosophical questions such as personal identity, relationship of present to past and future, what is 'right,' where would children find a hospitable context in which they could voice their concern about who they are and what they should do? On the other hand, where would they find a hospitable context in which to tell a teacher immediately, when a certain philosophical issue is raised, "We're not interested in that problem — at least not now, so let's talk about something else that we are interested in."?

DISCUSSION: What's the reason?

1. Do you *always* need a reason for what you do? For example, would you say that you need a reason for buying strawberry ice cream instead of vanilla?
2. Is a personal preference a *reason*?
3. Is saying "because I want to" a reason?
4. Do you *ever* need a reason for how you *feel*?
5. Do you need a reason to buy a new dress?
6. Do you need a reason to take ice cream for dessert?
7. Do you need a reason to fall in love?
8. Do you need a reason not to ride the New York subway at night?
9. Do you need a reason never to walk on the lines on the sidewalk?
10. Do you need a reason to go to church?
11. What do you think a famous writer meant when he said, "The heart has reasons that reason knows not of"?

M129

Leading Idea 10: Differences between thinking and thinking for oneself.

Mr. Partridge challenges the class to distinguish between thinking and thinking for oneself. The children's answers can be tabulated as follows (and perhaps you would like to put this chart on the board or on a ditto, and encourage each person in *your* class to add one additional set of characteristics to the list):

Characteristics of Thinking	Characteristics of Thinking for Oneself
Figuring things out.	Figuring things out that apply to oneself.
Knowing what follows from what is said.	Figuring out what follows from one's own premises.
Considering what's possible.	Considering what's possible for oneself.
Having thoughts run through one's mind.	Putting thoughts together and making something out of them.
Figuring out why someone else thinks the way he does	Figuring out your own reasons for believing what you believe.
Thinking the way everyone thinks.	Finding a way of thinking that is all your own.
Working out a problem.	Working out your problem.

These are suggestions that the children in the book come up with. You should encourage your students to talk about them, criticize them and then, as suggested before, to come up with their own suggestions for the list. Some of them might very well want to argue that *all* thinking is thinking for oneself. Is this possible?

18

DISCUSSION PLAN: Thinking for yourself.

In this chapter, the class persuades Mr. Partridge that they are able to think for themselves. A very famous American author, Ralph Waldo Emerson, once said, "When you are studying great men in libraries remember that they were once too studying great men in libraries . . ." (paraphrased, "Self Reliance.")

1. What do you think Emerson means by that saying?
2. Do you think that some day someone might be studying something *you* might write?
3. Do you think Emerson believes that everybody, even *you*, has something worth saying?
4. Can you restate this saying in your own words? *M121*

19

EXERCISE: Thinking for yourself.

Can you *really* think for yourselves? Or do you just believe what other people have taught you to believe?

The following are sayings by "authority figures" such as famous writers, philosophers, or general common sense things parents like to say. For each one of these, tell (a) if you agree or disagree with what is being said; and (b) why:

Saying	By Whom	Agree or Disagree & Reasons
1. Spinach will make you strong.	parents	1. ....
2. When angry, count ten before you speak.	Thomas Jefferson	2. ....
3. What is beautiful is good . . .	Sappho	3. ....
4. Beauty is but skin deep.	P. J. Bailey	4. ....
5. Half a loaf is better than none.	John Heywood	5. ....
6. Be it ever so humble, there's no place like home.	J. H. Payne	6. ....
7. Spare the rod and spoil the child.	John Skelton	7. ....
8. Like father, like son.	Old Latin Proverb	8. ....
9. My honor is dearer to me than my life.	Cervantes	9. ....
10. Knowledge is power.	Hobbes	10. ....

M120

Leading Idea 11: The many embodiments of thinking.

In Chapter 8 of the *Manual to Accompany Harry Stottlemeier's Discovery,* we discussed the many styles of thinking in *Harry Stottlemeier's Discovery.* Also, in that chapter, a distinction was made between styles of thinking and mental acts.

Mental acts are particular operations within the family of thinking activities. For example: remembering, abstracting, imagining, conceiving, reflecting, doubting, inferring, surmising, memorizing, wondering, and so on.

Styles of thinking, on the other hand, are general and repeated characteristics of a person's thinking pattern. One person may have a style of thinking slowly, another of thinking quickly; another thinks abstractly, another very concretely; one thinks in terms of sense imagery, another in terms of logical operations; some people think aesthetically, others think morally, and so on.

Now, on page 150 and 151 of *Lisa,* another characteristic of thinking is portrayed: the ways in which our thinking is embodied. One person may embody his thoughts in language, another in paints, another in dance, another in musical sounds. Some people think with gestures or with facial expressions, Bill says he thinks playing basketball with his body. Anne says she thinks with paints. Jill says she thinks in music.

The word thinking has unfortunately a very mentalistic connotation. Very often children forget that our thinking is embodied in a variety of ways. But we should not just assume that thinking can only be embodied in verbalized expression such as language and then proceed to disparage everybody else as unthinking. Thinking is highly diversified and each person should be respected for the way in which he goes about his or her own thinking.

EXERCISE: Styles and mental acts.

For each of the following activities, say whether you believe it is (a) a style of thinking; (b) a mental act; (c) something else.

1. Drawing a diagram____________________
2. Understanding a diagram ____________________
3. Reading a book ____________________

20

4. Painting a realistic picture. ____________________
5. Painting an abstract picture ____________________
6. Planning a trip using maps and guidebooks ____________
7. Planning a trip using your imagination ____________
8. Wishing you could go on a trip ____________________
9. Inventing a symbol to use to signify "Ladies' Rest Room" ______
10. Concluding that it is going to rain after seeing dark clouds in the sky____________________

M130

EXERCISE: Sherlock Holmes mystery.

Pretend that you are Sherlock Holmes and you are investigating the murder of old miser Hordelock. You are at the scene of the crime, Hordelock's bedroom, and you observe the following clues.

1. The ashtray is filled with many cigarette stubs that are smudged with lipstick. From this you infer ______________________
   ____
   because ______________________
2. Hordelock's bed is unmade and there are cracker crumbs on the sheets. You infer ______________________
   ____
   because ______________________
3. The alarm clock is set to go off at 6:30 A.M. You infer______________________
   ____
   because ______________________
4. The color scheme of the bedroom is pink, white, lavender, and powder blue. You infer ______________________
   ____
   because ______________________
5. The telephone is off the hook. You infer ______________________
   ____
   because ______________________
6. There is a novel entitled "Sword of Shamron" lying opened on the night-table. You infer ______________________
   ____
   because ______________________
7. On the dresser are two expensive antique lamps, and on the floor is an oriental rug. You infer ______________________
   ____
   because ______________________
8. There are bloodstains that are not fresh on the oriental carpet. You infer ______________________
   ____
   because ______________________
9. The victim's wallet containing $4,000 was found on the bureau. You infer ______________________
   ____
   because ______________________
10. There is a note written with bold strokes that says, "Dearest, be warned! If I can not have you, no one else shall! You infer______________________
    ____
    because ______________________

21

M128

EXERCISE: How can we tell that we are reasoning well?

Part A. Fill in the missing words:

1. We know that the sentence, "It is raining," is true if we look out the window and see it is raining. This is so because the statement **(corresponds, conflicts, interferes)** with the facts.
2. "Mary's mother and Johnny's mother are one and the same person," is true if Mary and Johnny are **(good friends, brother and sister, lying.)**
3. The above sentence is an example of truth **(by definition, correspondence, by identity, all three.)**
4. If we know that today is Monday we can infer that **(it is raining, tomorrow will be Tuesday, nothing at all.)**

Part B. Discuss the reasons for your answers.

M127

22

23

EXERCISE: Remembering, abstracting, reflecting, wondering, inferring and understanding.

Under each of the headings below list as many activities that you can think of that you do that fits into that category. One is already done for you so you will see what we mean.

Remembering

1. recalling a movie you saw long ago.
2.
3.
4.
5.

Abstracting

1. seeing what is the same thing in all cats.
2.
3.
4.
5.

Reflecting

1. thinking about a difficult problem.
2.
3.
4.
5.

Wondering

1. trying to understand a strange sight.
2.
3.
4.
5.

Inferring

1. knowing what day tomorrow is.
2.
3.
4.
5.

Understanding

1. knowing what is meant by the statement, "The heart has reasons that reason knows not of."
2.
3.
4.
5.

M131

EXERCISE: Differences.

Part A. In your own words, tell what are the differences between the words in each of the pairs:

remembering and memorizing
abstracting and imagining
inferring and surmising
doubting and wondering

(write your answers in the spaces provided below.)

Part B. Now, using a dictionary, look up each of the words above. In the space provided, write the dictionary definition.

remembering ______
memorizing ______

inferring ______
surmising ______

abstracting ______
imagining ______

doubting ______
wondering ______

Part C. How close did you come to the dictionary definitions?

M132

Leading Idea 12: Getting your thoughts to connect and hang together.

On page 151, Harry comments that there is no connection between thinking slowly or fast and thinking well or badly. One can be a good skillful thinker even though one thinks slowly.

But then Harry adds, having reflected on his own remark, and apparently with reference to what it is to think well, "it's getting your thoughts to connect and hang together." Now, what does he mean by this? Sometimes our strands of thoughts go off in different directions, and sometimes they come together. It is not that there is anything wrong with their going off in different directions; it can be very exciting and very creative. But when a number of different lines of thought converge upon one another and thoughts fall into place, this can also be very exciting. This very often happens when we are going an essay, or writing a poem, or painting a picture or putting on a play.

When you encourage children to draw important distinctions, their thoughts will tend to go off in different directions; when you encourage them to seek a connection you are helping them to bring things together — organize their thoughts in wholes. There is a tendency to think that the connection is unimportant — that the only important thing is what you connect. But that might not be so. Very often, as children are trying to organize their thoughts into coherent wholes, the connecting process is of extreme importance, and if somehow it doesn't occur, the child tends to be "all over the place." An example we can give here is of children who are very ambitious, but for some reason or other don't care to work in school. Perhaps they don't see any connection between the work and school. Other children might find it very difficult to see any connections between the different subjects that they study in school. They might be good in each of them but incapable of seeing in what way they interrelate, and what way they all can help us make sense of our experience. Such children tend to find their academic experience quite fragmented. Other children see no connections between what they study at school and the world they exist in after school.

Harry's point then is well taken. Thinking well is very often a matter of discovering connections among the various parts of one's experience. You, as a teacher of philosophy for children, are to a great extent engaged in helping them see just these connections. How is our history related to our present? How is our language related to the way we think? How are our aesthetic values related to the quality of what we enjoy? How is science related to our everyday experience?

EXERCISE: Common qualities.

For each pair, tell what characteristics or qualities are common to both terms in the pair. For example, for the pair, "history and science," both are subjects we study in school, both deal with facts, both are styles of understanding the world we live in, etc.

25

1. veal cutlets and milk ______________________________
2. gymnastics and anatomy ___________________________
3. English composition and writing a letter home from camp _____
—
4. mathematics and ethical reasoning ___________________
—
5. magic and science ________________________________

M133

EXERCISE: Grouping.

In the spaces at the right, put the word that doesn't belong with the other three words.

1. (a) walk; (b) swim; (c) think; (d) magnetize ________
2. (a) remember; (b) report; (c) recollect; (d) recall ________
3. (a) express; (b) utter; (c) enunciate; (d) examine ________
4. (a) see; (b) taste; (c) know; (d) hear ________
5. (a) meditate; (b) medicate; (c) reflect; (d) consider ________
6. (a) weigh; (b) suspect; (c) deliberate; (d)ponder ________
7. (a) review; (b) intention; (c) purpose; (d) aim ________
8. (a) affirm; (b) defer; (c) maintain; (d) aver ________
9. (a) disagree; (b) quarrel; (c) dispute; (d) disparage ________
10. (a) accord; (b) acclaim; (c) applaud; (d) approve ________
11. (a) negate; (b) deny; (c) bemuse; (d) belie ________ **26**
12. (a) say; (b) assert; (c) affirm; (d) assess ________
13. (a) claim; (b) allege; (c) allow; (d) declare ________
14. (a) insist; (b) require; (c) demand; (d) demur ________
15. (a) mediate; (b) negotiate; (c) arbitrate; (d) meditate ________
16. (a) defy; (b) deplore; (c) lament; (d) regret ________
17. (a) beguile; (b) denounce; (c) delude; (d) deceive ________
18. (a) approve; (b) favor; (c) appeal; (d) like ________
19. (a) expect; (b) anticipate; (c) hope; (d) foresee ________
20. (a) define; (b) mean; (c) signify; (d) demean ________

ML4

Leading Idea 13: Everything is real.

In the very last episode, the children decide to give a surprise party for Mr. Spence in appreciation of the help he has given them in the past two years. The children begin dancing, and Mark and Lisa find themselves dancing together. Mark says, "it is kind of unreal, isn't it?" to which Lisa replies, "Everything is real. Everything." Now, what could she possibly mean by this?

By this remark, Lisa apparently rejects the implication that the word "real" can be applied to some things and not to others. She is rejecting the notion that some things are mere appearances and other things are realities. Or that some things, perhaps memories or imaginings, have a lesser reality than what we perceive through our senses. From the very beginning of *Harry Stottlemeier's Discovery,* Lisa is to be found protesting that the logical principles that apply to language don't necessarily apply to the way we feel or the way we imagine or the way we dream, matters which she considers equally important and equally real.

In many ways, the novel *Lisa* is an attempt to help children consider *all* the dimensions of their experience, without one dimension being considered more real than other dimensions. In this sense, the children's sad experiences are as real as their happy experiences, their desires are as real as their satisfactions, their logical reasoning as real as their dreaming; pain is as real as pleasure, and imaginings are as real as actual possessions. The moment children begin to set priorities among the different elements of their experience, they begin to disparage and discount as unimportant — and eventually as unreal — what should have an equal place with everything else. Lisa welcomes the plurality of experience; she does not arrange things hierarchically.

Your students need not accept Lisa's point of view. In fact, it may be a very rare student in your class that does. What you can focus the discussion upon is the question implied by Lisa's comment: namely, is it the case that everything is real? Ask your students if they think ghosts are real. Are unicorns real? Are dreams real? Are their ideas real? Are their feelings real? Encourage your students to list the things that they do not think are real and open this list up for discussion among the rest of the class. Encourage them to look for the criterion they are using in distinguishing between real and unreal. Obviously, Lisa does not find such a criterion but perhaps your students can.

27

DISCUSSION: Rational versus real.

In this chapter, Lisa says that "Everything is real." A famous philosopher once said, "What is rational is real."

How are the two remarks alike? What do you think Lisa meant by the word "everything"? What do you think that famous philosopher meant by, "what is rational"? Now, what do *you* mean when you use the word "real"?

Is a picture of a waterfall as real for *you* as the waterfall itself? If not, why not? If not, does the picture have any kind of reality at all for you?

Can you explain what kind of reality it has?

How are characters in a book "real"? *M134*

28

EXERCISE: Everything is real.

DIRECTIONS:

This exercise is to be performed by four actors. Each is to read the part that is assigned, beginning or stopping at the point indicated.

The speeches that are in italics are to be read as though the speaker were speaking aloud. The other speeches are internal monologues, to be read as if one were talking to oneself. Where there are dashes, the actor is simply silent. Where there are question marks, the actor is to frown as if puzzled or as if wondering.

Sometimes, only one or two actors are talking. Sometimes, all four are speaking at once. Notice that there is an interaction going on in which the actors who are talking to themselves are responding to and reflecting upon the speeches of the actors who are talking aloud.

The purpose of this exercise is to get a sense of the rich texture of interpersonal experience. There are many forms of utterance in which we engage, and many ways that we relate to one another. If properly performed, this role-playing activity would resemble a piece of music played by an instrumental quartet. It will be successful to the extent that the other members of the class can listen to it as a complex texture of communication and yet grasp it as a totality.

Continued on Next Page

Continued From Previous Page

Fran: *Who am I? Am I Fran because I'm the daughter of Joe and Ethel*
Harry: **??**
Lisa: **.............................. That's what I always wonder too, except that the**
Tony: --

Fran: *Wood, or because I'm black, or because I'm American, or because I'm 5'4'' tall?*
Harry: ....
Lisa: **question for me is not who I am, but who I can be. (Mom gave me such a**
Tony: **??**

Fran: *Or is it just that I'm me, and all those other things are just accidents?*
Harry: **??**
Lisa: **funny look when I went behind Dad's chair last night, while he was reading**
Tony: ....

Fran: *I wonder........................ but I like the sound of it when I say, I am that I am!*
Harry: **............... Before you can wonder who you are, you have to wonder THAT**
Lisa: **the paper, and kissed him where he's bald on the top of his head. That was**
Tony: *I sometimes wonder what happens to me when I stop thinking. Do I*

Fran: **Why do I always blurt things out like that? It was a crazy thing to say.**
Harry: **you are at all. Why am I somewhere rather than nowhere? Why am I something**
Lisa: **fun, raking leaves with him the other day.)** *That could be. After all,*
Tony: *stop existing?* **(Does Lisa HAVE to have an opinion on everything?)**

Fran: **Because there are times when I'm nothing but the sum of my memories.**
Harry: **rather than nothing? Lots of times I wonder if I exist at all — every**
Lisa: *look, music exists only while it's being played, right? So isn't it*
Tony: .... **The silence**

Fran: **That's when I really get scared. Music needs silence as a background**
Harry: **one seems real except me sometimes. There's something I want to say,**
Lisa: *possible that we exist only while we're thinking? If you don't think,*
Tony: **between the notes is as much a part of the music as the notes are,**

Fran: **for it. You couldn't hear music against a background of noise. I'm as**
Harry: **if only Lisa will stop talking. Ah, here's my chance!** *I think I'M just*
Lisa: *you're just a vegetable.* **And yet — I don't know — feeling real depends**
Tony: **just as the spaces between the numbers mean as much as the numbers do.**

Fran: **real when I'm asleep as when I'm awake. I'm as real when I'm bored**
Harry: *as real when I'm riding my bike and not thinking about much of anything*
Lisa: **on who I'm with. When I'm with Daddy, I feel real. And when I'm with**
Tony: **But I think I'm more real sometimes than I am at other times. Like I**

Fran: **because I've got nothing to do as when I'm arguing with my brothers.**
Harry: *as when I'm thinking and not doing much else. It doesn't really matter*
Lisa: **Harry and Fran sometimes. But not Tony. And now I've started to feel**
Tony: **think when I'm confused and can't figure things out, it's like for a**

Fran: ....
Harry: *what you say or make or do, just so you say or make or do something.*
Lisa: **real when Mark's around.** --
Tony: **moment it's sort of unreal.** ....

ML9

ANSWERS M116

Part of the exercise itself is the discussion of the answers, and the bringing to light of the assumptions that are made about the people in question here.

1. past - ask the children *why*. 7
2. present. Ask the children *why*.
3. past. In addition to asking "why" it may be interesting to ask whether the class agrees or disagrees with the old gentleman.
4. present. Why?
5. past. What do the children think the forty-year old actress is doing that for?
6. past. Why?
7. present. What conditions may be different in the woman's life now? What other factors may have led to the decision to go pact to school?
8. ?. What do the children think the father is trying to do?

ANSWERS M127

Part A: 22

1. corresponds.
2. brother and sister.
3. open to question — Some might think all three, although I would not consider it "truth by definition."
4. tomorrow will be Tuesday.

ANSWERS M119

1. All students are people who go to school.
   All children between 7 & 16 years of age are students.
2. All people who are parents are physically mature.
   No children under 10 years of age are physically mature.
3. All children who are smart are people who dislike Mr. Partridge.
   All children who go to this school are children who are smart.
4. All elephants are animals that have trunks.
   No children are animals that have trunks.

10

NOTE: These answers are merely suggested. Countless others are possible.

ANSWERS M125

This is a rather "loaded" exercise. It contains opportunities for ethical and moral reflection as well as for common sense uses of reasoning. For most of these examples the common sense responses will be apparent to the teacher, and even, it is likely, to the students. What I feel are of utmost importance here are the "because" statement the children can offer supporting their positions.

16

ANSWERS

Part A.

The sun will rise tomorrow.

A book falling off the table will fall to the floor.

Milk left out of the refrigerator overnight will spoil.

If I turn the TV knob to 'off' the the TV will go off.

Bacteria in food multiplies at room temperature.

It was made that way for our convenience.

The law of gravity.

The earth rotates once every 24 hours.

14

Part B.

Some possible reasons:

1. Bacteria in food multiplies, etc. — We believe scientists who have performed experiments.
2. It was made that way for our convenience — We trust the manufacturer of the TV set.
3. The law of gravity — It always works!!!
4. The earth rotates once every 24 hours — Again, we trust the experts. But — by all means see what reasons the children themselves can give.

Answers M130

1. this could be a style of thinking for some people.
2. a mental act.
3. could be either mental act or something else, for so many activities are really occurring at once when one is reading.
4. a style of thinking.
5. a style of thinking.
6. a style of thinking.
7. a style of thinking.
8. a mental act.
9. a style of thinking.
10a mental act.

20

ANSWERS M128

These can be answered in various ways. It is important however, that the reasons given support the inferences. NOTICE: Hordelock is not given a title (Mr. or Mrs. or Miss). Watch the children assume that the victim is male, because who ever heard of a female miser named "Hordelock"? But notice how the children's assumptions may undergo an about-face when they read question 4 — who ever heard of a man who used such a color scheme? This may provide an opportunity for exposing our often unwarranted "inferences."

21

ANSWERS ML4

Suggested (but not necessarily the only right ones that are possible.)

1. d
2. b
3. d
4. c
5. b
6. b
7. a
8. b
9. d
10. a
11. c
12. d
13. c
14. d
15. d
16. a
17. b
18. c
19. c
20. d

26

ANSWERS

The children will doubtlessly think of more than what we are providing here.

1. both are foods, both come from animals, both are proteins.
2. both are concerned with the human body, both are subjects taught in school.
3. both require skill in grammar, knowledge of how to use the English language, punctuation, both are forms of self-expression.
4. both use inferences from premises to conclusions, both eventually make generalizations.
5. both are ways of explaining the world, both are concerned with matters of great importance.

25

INDEX

Aesthetic Rightness 249-251
Ambiguity . . . 100, 101, 102, 305, 306, 378, 426
Animal Treatment 20-22, 78
Assumptions 26, 337, 339, 341, 344, 426
Attractiveness 19
Bartering 407
Beliefs . . . 27, 141, 142, 294, 295, 304, 330, 438, 448-450
Blame 300
Caring 11, 280, 371, 372
Causation 188, 199, 200
Change 10, 137-139, 281, 282
Competition 346, 347, 349
Conditionals, Hypotheticals . . . 31, 32, 41, 42, 130, 131, 132, 322-324
Consistency 6-8, 27, 46, 60, 89, 116, 292, 442, 443
Consistency, principles of 46, 56-58
Consoling 308-310
Convention 77, 112
Conversion 307
Criteria 12, 90, 369, 373, 414
Criticism 143, 358
Death 53, 266, 304, 310, 312-314
Determinism 9, 46, 64-66, 188, 204
Dewey, J. 8
Discrimination (sex, job) 84, 91, 95
Doing and Becoming 246-248
Durkheim, E. 269
Environmental Pollution 175, 176
Esteeming & Estimating 396, 397
Ethics 26, 76, 77
Fairness 8, 74, 77, 83-86, 91, 92, 114, 382, 385-388, 414, 420
Fatalism 64-67
Fighting 68, 69, 70
Forbidden Acts *(see Prohibitions)*
Free Will 9, 68, 202-204
Freedom, academic 144
Freedom, personal . . . 9, 46, 145, 196, 332, 423
Friendship 99, 315, 316, 381, 382, 388
Games 124-127, 130-132
Gifts 418-420, 423
Gifts, receiving 19
Grading 330, 346, 349, 373
Habits 140, 208, 277
Hurting others 40
Inconsistency 46, 56, 58-60, 63, 216, 225
Inferiority 372, 373
Inquiry, ethical method of 2, 3, 5, 7, 10, 25 330, 337, 339, 391, 392, 416, 443, 452
Insensitivity 55
Intentional, Unintentional Behavior. . . . 40, 99 380, 396, 398, 401

Interpersonal Relationships. 118
Interpersonal relationships, parent-child . 74, 75, 81, 331, 332, 368, 444
Interpersonal relationships, boy-girl . 380-382 389
Interpersonal relationships, family . . 121, 122
Lewis, C.I.. 8
Logic 6, 11
Love 49, 381, 383-385, 388
Lying. 197, 203, 205, 208, 393
Major, Minor, Middle Term. . 167-172, 177-178, 235-240, 242, 295-297
Major, Minor Premise . . 238-240, 295, 340, 359
Manipulation. 299
Manners 316-318
Maturity 10, 81, 82, 185-187
Mills, John Stuart. 8
Monetary Exchange 411-412
Moral Character 208, 343, 345
Moral Dilemmas 25, 26, 228, 230-231
Moral Education. 2, 3, 6, 7, 15, 19, 271-273
Moral Judgement 12, 14, 15, 93, 381, 399
Moral Perspectives . . 7, 35-39, 98, 99, 333, 369, 370
Moral Principles. 7, 13
Moral, What is 345
Myths 125, 126
Natural . . . 10, 112-115, 116, 199, 312, 313, 349
Obligation 385, 386, 420, 422
Obversion. 306-307
Paradox 59, 61, 62
Part-Whole Relationships 36-39, 253, 357, 374
Perfect. 8, 234, 252, 253
Personal Identity . 15, 76, 81, 103-107, 108, 204 228, 333, 375
Personal Identity, relationship of past, present future to 108, 178-184, 314
Perspectivism. 376
Piaget, Jo. 83, 129
Playing 127
Precious Things 49-51
Preventability 286
Privilege 386
Progress *(see Change & Progress)*
Punishment 438, 440, 441
Quantifiers 47, 295
Questioning . 13, 14, 331, 340, 391, 392, 395, 424
Reasoning 25-27, 177-178, 330, 331, 399
Reasoning, deductive. 359
Reasoning, varieties of 217-219
Reasoning Arrangements (Arguments) 242, 363
Reasons 359, 442, 443, 448, 450, 452
Reciprocity 406-420, 422
Retaliation. 414-417
Right Actions 393-395, 423
Right, What is . . 5, 8, 9, 744, 76-78, 86, 92, 114, 116, 271
Rights 22, 385, 386
Rights, animals' 18, 22-25
Rights, Children's. 18, 22, 25, 83
Rights, Student's 136, 144
Risk-taking 332, 335-336
Rules. 12, 77, 129-130, 304, 319, 323-324
Self-fulfilling Prophecy 364
Sex, concern with 109
Sexism 68, 78, 346, 350
Standardization 41, 157, 293, 295
Standards 12, 90, 304, 319-325, 348, 393
Stereotyping 26, 59
Smoking 267-268
Syllogisms . . . 235-244, 294-297, 338-340, 359, 448, 449
Syllogisms, valid, invalid 42, 43, 149-164, 224-226, 239, 241, 243, 244, 294-297 308, 337-340, 359, 360, 361, 448, 449
Taste 305, 318-320
Thinking 14, 453, 454
Thinking for oneself 453-454
Thinking, Styles of. 455
Truth 203, 205, 207-211, 239, 243, 294, 337-339, 360, 361, 380, 406, 426-433
Truth, theories of. 11, 211-212, 363-365
Truth-telling. 208-210, 393-395, 398, 401
Validity *(see Syllogisms)*
Value connections 25-28, 30, 31, 34
Values. 5, 25-34, 78
Vegeterianism 439
Worry 279, 280